

Music Educators Journal



Mid-Winter Issue

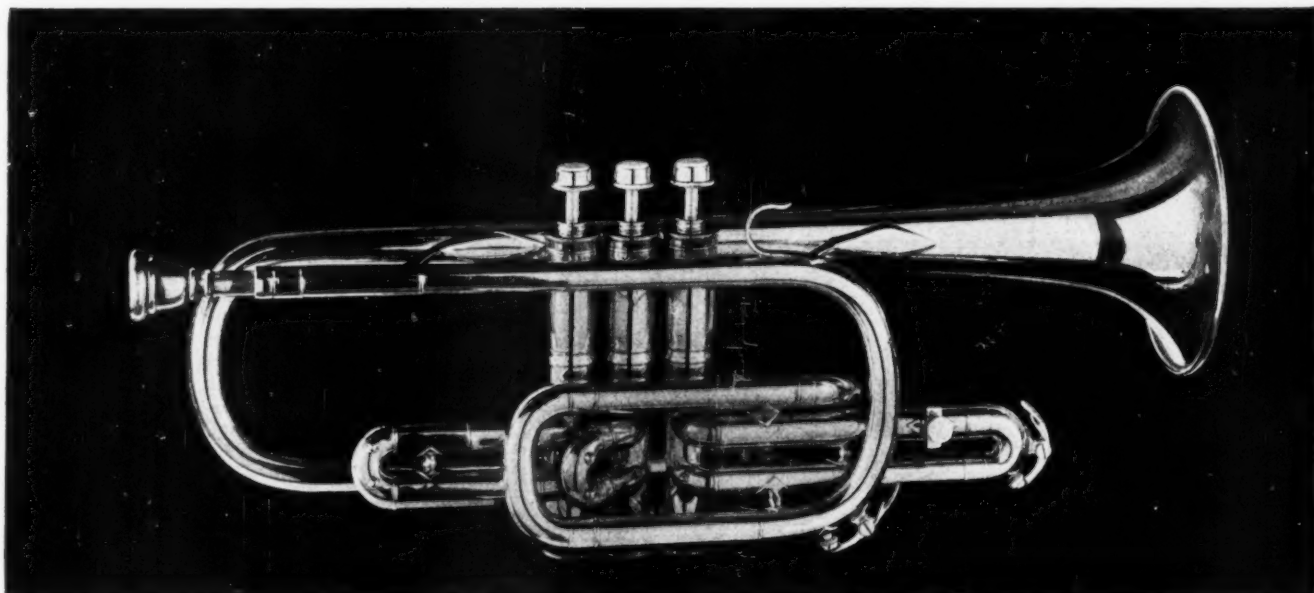
FEBRUARY

1938

THE OFFICIAL ORGAN OF
THE MUSIC EDUCATORS
NATIONAL CONFERENCE
AND OF THE SIX
SECTIONAL CONFERENCES
AND ASSOCIATED ORGANIZATIONS

MUSIC FOR EVERY CHILD - EVERY CHILD FOR MUSIC

New York Boston Chicago San Francisco



The Cornet That "Sings"—

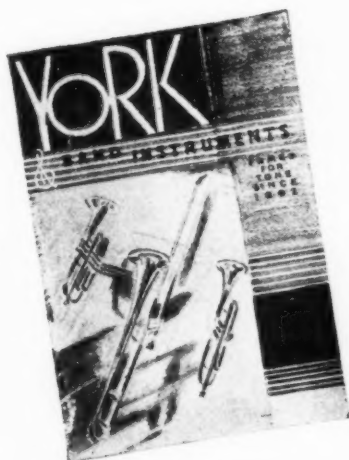
It literally "sings" in those legato passages, where richness and fullness are so essential—in symphonic work, where tone color is paramount—in band work, where snap and brilliance are demanded. A Cornet that stands head and shoulders above the crowd—that's the York No. N12 Artist—a new Cornet with an old name!

A Cornet that puts out what you put into it! Those *pp* passages completely under control! When you want *ff*, it's there—without man-killing effort!

Tone—and plenty of it! Intonation free from the slightest blemish in all registers! Quick response—faultless action—graceful proportions—and flawless workmanship!

Sounds too good to be true—and yet, here it is—a master Cornet, embodying every good feature you have always sought in a Cornet—a Cornet that will improve your performance to an unbelievable extent.

Examination and trial easily arranged. Liberal allowance for your present instrument. Easy, attractive terms. Write for free Catalog and name of nearest dealer.



A Catalog You Need—

HERE'S a Catalog you should have. Shows only the very newest and finest York models—models that are the culmination of more than half a century of Band Instrument research. All models strikingly illustrated and faithfully described. Write for your copy—it's Free.

YORK BAND INSTRUMENT CO.

Makers of GOOD BAND INSTRUMENTS Since 1882

GRAND RAPIDS, MICHIGAN

YORK

MUSIC EDUCATORS JOURNAL

Formerly Music Supervisors Journal

PUBLISHED IN THE INTERESTS OF MUSIC EDUCATION by the MUSIC EDUCATORS NATIONAL CONFERENCE

Headquarters and Publication Office, 64 East Jackson Boulevard, Chicago, Illinois

The United Conferences

(Comprising the Music Educators National Conference)

California-Western Music Educators Conference
Eastern Music Educators Conference
North Central Music Educators Conference
Northwest Music Educators Conference
Southern Conference for Music Education
Southwestern Music Educators Conference

...

Auxiliary Organizations

National School Band Association
National School Orchestra Association
National School Vocal Association
Music Education Exhibitors Association

...

Affiliated Organizations

Chicago High School Music Teachers Club
Delaware Department of Music, State Education Association
Department of Music, Georgia Education Association
Idaho Music Educators Association
Kentucky Band and Orchestra Directors Association
Western Kentucky Music Teachers Association
Louisiana Music Education Association
Michigan Music Educators Association
Missouri Music Educators Association
New England Music Festival Association
New Jersey Department of Music, State Teachers Association
Ohio Music Education Association
Ohio Valley Music Educators Association
West Virginia Music Educators Association

...

Affiliated "In-and-About" Clubs

I-&-A Boston Music Educators Club
I-&-A Chicago Music Educators Club
I-&-A Cincinnati (Ohio) Music Educators Club
I-&-A Detroit (Mich.) Music Educators Club
I-&-A Harrisburg (Pa.) Music Educators Club
I-&-A Indianapolis (Ind.) School Music Club
I-&-A New York City Music Educators Club
I-&-A Philadelphia Music Educators Club
I-&-A Pittsburgh Music Educators Club
I-&-A St. Louis (Mo.) School Music Club
I-&-A Syracuse (N. Y.) Music Educators Club
I-&-A Tulsa (Okla.) School Music Educators Club
I-&-A Twin Cities Music Educators Club
(Minneapolis and St. Paul, Minn.)
I-&-A National Capital (Washington, D. C.) Music Club

Other Affiliations Pending

VOLUME XXIV, No. 4

FEBRUARY, 1938

CONTENTS

Advertisers' Index	4
Notes from the Field.....	8, 76
Public School Music, 1838-1938. <i>Edward B. Birge</i>	13
Absolute and Relative Tonal Systems. <i>W. Otto Miessner</i> ..	15
From the Realm of Guess into the Realm of Reasonable Certainty. <i>Jacob Kvalkvasser</i>	16
A Beautiful Voice. <i>Carl E. Seashore</i>	18
Science for Art's Sake. <i>Joseph E. Maddy</i>	19
The Copyright Law.....	21
This Rural School. <i>Melvin L. Brobst</i>	22
Suggestions for the Amateur Violinist. <i>Kaare A. Bolgen</i> ..	23
Music and American Youth Broadcasts.....	24
Music in the Activity Program. <i>Adolph W. Otterstein</i>	25
Can Everyone Use Music Capacity Tests? <i>Dorothea Doig</i> ..	29
Biennial Convention—Centennial Festival.....	34
The National Conference Program.....	36
National School Music Competitions.. <i>A. R. McAllister</i> ...	38
The Sectional Conferences.....	42
Music Teachers National Association.....	44
The Journal's Music Intelligentsia Test.....	44
Association and Club News.....	46
Book and Music Reviews.....	53
Record Reviews. <i>Paul J. Weaver</i>	62
Armchair Gossip. <i>Eulalia S. Buttelman</i>	72
The Journal Readers' Forum.....	74
Exhibitors' Page	79
Straight from Headquarters.....	80

THE MUSIC EDUCATORS JOURNAL is issued six times a year (September, October, December, February, March, May).

SUBSCRIPTION: \$1.00 per year; Canada \$1.25; Foreign \$1.75; Single copies 25c.

EDITORIAL BOARD (1936-38): Edward Bailey Birge, Chairman; Samuel T. Burns, Charles M. Dennis, Karl W. Gehrkens, Archie N. Jones, James L. Mursell, Paul J. Weaver, Grace V. Wilson.

MANAGING EDITOR: C. V. Buttelman.

BUSINESS AND EDITORIAL OFFICE: 64 East Jackson Blvd., Chicago, Ill.

CONTRIBUTIONS: The Editorial Board is glad to receive authoritative contributions of informative or constructive nature concerning any phase of music education. Manuscripts submitted for consideration should be mailed to the editorial office, accompanied by self-addressed return envelope.

Entered as second class matter September 21, 1934, at the post office at Chicago, Illinois, under the Act of March 3, 1879.

Copyright, 1938, by the Music Educators National Conference, Chicago, Illinois.

THE MUSIC EDUCATORS NATIONAL CONFERENCE is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities and teacher-training institutions. Membership is open to any person actively interested in music education.

EXECUTIVE COMMITTEE: Joseph E. Maddy, Pres., Ann Arbor, Mich.; Herman F. Smith (1st Vice-Pres.), Milwaukee, Wis.; Ada Bicking (2nd Vice-Pres.), Indianapolis, Ind. MEMBERS AT LARGE: John W. Beattie, Evanston, Ill.; George H. Gartlan, Brooklyn, N. Y.; Richard W. Grant, State College, Pa.; William Wellington Norton, Flint, Mich. EXECUTIVE SECR.: C. V. Buttelman.

BOARD OF DIRECTORS: Representing the California-Western Conference—Amy Grau Miller, Pasadena, Calif.; Glenn H. Woods, Oakland, Calif. Representing the Eastern Conference—Laura Bryant, Ithaca, N. Y.; George L. Lindsay, Philadelphia, Pa. Representing the North Central Conference—Carol M. Pitts, Omaha, Nebr.; Fowler Smith, Detroit, Mich. Representing the Northwest Conference—Charles R. Cutts, Billings, Mont.; Chester R. Duncan, Vancouver, Wash. Representing the Southern Conference—Glen B. Haydon, Chapel Hill, N. C.; Lewis L. Stookey, Mobile, Ala. Representing the Southwestern Conference—George Oscar Bowen, Tulsa, Okla.; Frances Smith Catron, Ponca City, Okla. Members at Large—Glenn Gildersleeve, Dover, Del.; Charles B. Righter, Iowa City, Ia.

BOOKS for TEACHERS

*Sound
Interesting
Dependable
Stimulating*

McKinney and Anderson
DISCOVERING MUSIC
A Course in Appreciation

An orientation course in the study of the elements which characterize the music masterpieces of the world. Sound critical standards for listening intelligently to great music. Shows, in an exceedingly interesting way, the integration of music with other arts. \$3.00

Hubbard
**MUSIC TEACHING IN THE
ELEMENTARY GRADES**

A practical discussion of the teaching problems encountered by music supervisors and teachers. The work of each grade is taken up separately with detailed treatment of special topics. \$2.00

White
MELODIC DICTATION

A series of exercises which present the elements of melody and through ear consciousness train the student to recognize each pattern and to write what he has heard.

\$1.75 Teachers' Supplement \$0.75

White and Jones
HARMONIC DICTATION

EXERCISES which develop aural recognition of chord progressions by dictation as a device for testing the student's ability to hear correctly the tonic and dominant harmonics in major and minor. \$1.60

AMERICAN BOOK COMPANY

NEW YORK CINCINNATI CHICAGO BOSTON ATLANTA DALLAS SAN FRANCISCO



For consideration in planning your spring programs, may we suggest examination of the following - - -

Schumann Club Series

A series of choral works for female voices harmonized and edited by Deems Taylor. Includes folk songs of other lands—all of which have proven admirably successful for concert and educational choral work.

Russian Church Music Series

This series includes the most outstanding choral works of the Russian Masters arranged and edited by Lindsay Norden for mixed voices. Many of the works in the Russian Liturgy present a degree of difficulty not entirely unsurmountable by choral organizations of educational institutions and therefore present problems ultimately leading to greater attainment and more finished performances.

Each of the compositions in the above two Series are published only in separate form in regular octavo edition. A complete list of contents of each of these Series will be sent to any address free of charge.

A New Children's Operetta
RENTING THE HIVE
By GLADYS RICH



J. FISCHER & BRO.

119 West 40th St. New York, N. Y.

Universally Acclaimed by Teachers as Par Excellent

Pettine Method for Clarinet.....	\$1.00
Pettine Method for Saxophone, 2 Vols.....	Each 2.00
Humphreys Method for Trumpet or Cornet.....	1.25
traight Lesson File for Drums.....	1.50
traight Analysis of 6/8 Time for Drums.....	1.50
Straight American Drummer.....	1.00
Cunliffe Collection for Clarinet.....	1.00
Humphreys Collection for Trumpet or Cornet.....	1.00
Mason Collection for Saxophone.....	1.00
Combs Novelties for Saxophone.....	1.00

Send for Complete Catalog

Chart Music Publishing House, Inc.

400 South State St.

Chicago, Ill.

Advertisers' Index

American Book Company.....	3
Appleton Music Publications, Inc.....	71
Associated Music Publishers, Inc.....	73
Birchard & Co., C. C.....	Back Cover
Boosey-Hawkes-Belwin, Inc.....	9
Boston Music Company.....	61
Buescher Band Instrument Company.....	61
California Music Colony.....	45
Chart Music Publishing House, Inc.....	4
Cincinnati Conservatory of Music.....	62
Clark-Brewer Teachers Agency.....	75
Cole Publishing Co., M. M.....	45
Continental Music Co., Inc.....	47
Cundy-Bettoney Company, The.....	8
DePaul University.....	74
Ditson Company, Inc., Oliver.....	40, 41
Eastman School of Music.....	69
Elkan-Vogel Company, Inc.....	71
Feist, Inc., Leo.....	39
Fillmore Music House.....	65
Fischer, Inc., Carl.....	30, 31
Fischer & Bro., J.....	4
FitzSimons Company, H. T.....	75
Flammer, Inc., Harold.....	11
Fox Publishing Company, Sam.....	55
Galaxy Music Corp.....	10
Gamble Hinged Music Company.....	63
Ginn and Company.....	12
Gray Company, The H. W.....	77
Haynes Company, Wm. S.....	65
Hinds, Hayden & Eldredge, Inc.....	67
Jacobs, Inc., Walter.....	66
Jenkins Music Company.....	49
Juilliard School of Music.....	69
Kay and Kay Music Publishing Corp.....	77
Kratt Company, Wm.....	62
Lyon & Healy.....	6, 7
Martin Band Instrument Company.....	74
Miessner Music Company.....	63
Music Education Publications.....	8
Music Educators National Conference.....	60, 78
Music Teachers Placement Service.....	67
Pan-American Band Instrument Company.....	44
Pedler Co., The.....	76
Pennsylvania State College.....	71
Presser Company, Theodore.....	5
RCA Manufacturing Company.....	28
Rayner, Dalheim & Company.....	76
Ricordi & Company, G.....	57
Robbins Music Corporation.....	58, 64, 68
St. Louis Hotels.....	33
Saxette Company.....	76
Schirmer, Inc., G.....	52
Schmitt Music Co., Paul A.....	51
Schroeder & Gunther, Inc.....	70
Schwartz Music Co., Inc., J.....	58
Silver Burdett Company.....	Cover Two
Stevens Hotel.....	59
Weigester School, Louise.....	64
White Company, The H. N.....	Cover Three
Willis Music Company.....	51
Witmark & Sons, M.....	26
Wood Music Company, The B. F.....	67
York Band Instrument Company.....	1

Two Timely New Publications of Interest to Music Educators

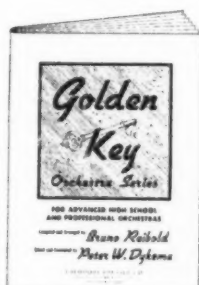
COPIES OF THESE OR ANY EDUCATIONAL PUBLICATION IN STOCK MAY BE HAD FOR EXAMINATION

*Repertoire Material of Permanent Value in the
Library of the High School Orchestra . . .*

GOLDEN KEY ORCHESTRA SERIES

Compiled and Arranged by BRUNO REIBOLD

Edited and Annotated by PETER W. DYKEMA



INSTRUMENTATION

First Violin	First and Second Horns
Second Violin	in F
Violin Obligato A	Third and Fourth
Violin Obligato B	Horns in F
Viola	First B-flat Trumpet
Cello	Second and Third B-
Bass	flat Trumpets
Flute	First Trombone (Bass
Oboe	Clef)
First B-flat Clarinet	Second and Third
Second B-flat Clarinet	Trombones (Bass
Bassoon	Clef)
First E-flat Saxophone	Tuba
Second E-flat Saxo-	Tympani
phone	Drums
B-flat Tenor Saxophone	Piano (Conductor's
	Score)

● Produced by two competent educational authorities—Bruno Reibold, for years with the RCA Victor Company arranging and directing orchestra recordings, and Dr. Peter W. Dykema, Professor of Music Education, Columbia University—this book brings some of the world's great music within the playing capabilities of the average well trained high school orchestra.

Every number is worthy of a place on concert, commencement or assembly programs. Scored for orchestras of symphonic proportions, extensive cross-cueing permits the use of these selections by organizations even smaller than the required standard.

The composer's melodies and harmonies have been adhered to as much as possible in these arrangements and the characteristic tone color of the originals faithfully preserved.

CONTENTS.

Prelude in E Minor Johann Sebastian Bach
Processional of Knights of the Grail Richard Wagner
Gopak, from The Fair at Sorochinsk Modest Moussorgsky
Dance of the Bayaderes, from the Queen of Sheba Karl Goldmark
Prelude Armas Järnefelt
Interlude, from Sigurd Jorsalfar Edvard Grieg
Bourrée, from The Third Cello Suite Johann Sebastian Bach
Dance of the Tumblers, from The Snow-Maiden N. Rimsky-Korsakov
Musical Characterization: Theme in Various Styles Siegfried Ochs
Träumerei Edward MacDowell
Theme, from Don Juan Richard Strauss
Shadow Dance, from Dinorah G. Meyerbeer

Orchestra Books, 50c each; Piano (Cond. Score), \$1.00

*Here's a Suggestion for This
Season's Operetta!*

AN OLD-FASHIONED CHARM

A Modern Musical
Comedy

In Two Acts and
Four Scenes

Book and Lyrics by
JUANITA AUSTIN

Music by CLARENCE KOHLMANN



At the First Performance, given in Philadelphia by a group of amateurs from the Presser Choral Society, before printed copies of the score were available, an audience of 1500 repeatedly encored the tuneful melodies and was highly amused by the sparkling dialog of this thoroughly up-to-date musical play. There is just enough romance in the story to attract young people, also a bit of a Hollywood touch for the delectation of "movie fans."

With the exception of a small troupe of Spanish dancers, all participants are attired in modern sports, party or evening clothes. But one scenic set is required.

The cast numbers 8 principals—soprano, mezzo, alto, two tenors, a feminine dancer and two male comedy leads. The chorus may be any size and a special small group of dancers is desirable, but not absolutely essential.

Orchestra Parts and Stage Manager's Guide are available on a rental basis. The latter gives full directions for staging, lighting, and detailed explanations of the dance routines.

VOCAL SCORE—Price \$1.00
(Includes Complete Libretto)

Time of Performance—About 2 Hours

CATALOGS on any classification in music cheerfully supplied gratis. Ask for descriptive literature on choruses, band and orchestra materials, instrumental solos and ensembles, etc.



THEODORE PRESSER CO.
MUSIC PUBLISHERS AND DEALERS • 1712 CHESTNUT ST., PHILA., PA.

Important Announcement to Music Educators



Within the space of a few steps, one may choose Records from the library shelves (at right); obtain the necessary Miniature (or Vocal Scores and Literature (from bookcase at left) . . . and play the chosen selection at the Chairside Electric Phonograph (at extreme right). The Speaker Cabinet may be placed in the location best adapted to the acoustical effects of the room or hall.

The Lyon & Healy Correlated Music Study Set is identical with that distributed by the Carnegie Corporation

953 representative Records running the gamut of music from ancient times to modern, have been carefully chosen and cross-indexed. They are assembled in 81 albums of green buckram with index identification stamped in gold on the binding. All are neatly housed in the trim walnut 9-compartment open-face album shelf.

The Federal Electric Phonograph (of the convenient chairside type) enables the operator to change and play records without leaving his chair. The output of the player is 15 watts and is available in the following AC voltages: 115V-60 Cyc.; 115V-125 Cyc.; 230V-25 Cycles.

Write to Lyon & Healy for prices and information regarding Payment Plan.

Wabash Avenue at Jackson Boulevard
113 West 57th Street

Chicago
New York

104 Books (covering 80 different titles) have been carefully chosen to form the nucleus of a musical library. Included is the original Grove's Dictionary of Music and Musicians, plus histories of music, stories of operas, symphonies, composers and their works, books on theory. In addition, there are 141 Miniature Scores and 9 Vocal Scores, buckram-bound and gold-stamped to match the record albums. (Bookshelf is not included).

The Speaker Cabinet is acoustically designed to produce the great recorded Masterpieces in the Set with utter tone fidelity. The usual cabinet resonances are absent. Equipped with 18-inch Dynamic Speaker and a smaller high frequency speaker; illustration indicates three apertures through which tone escapes. The cabinet is attached by cable to the chairside record-playing unit.



Correlated study of Schubert's "Rosemunde Overture". The Record, from Album C-10, is used with the miniature score and story of the composer's life.

On request, Lyon & Healy will send for your inspection a listing of the Records and Books included in the Correlated Music Study Set. (Please specify whether information is wanted for Junior School or College).

LYON & HEALY

For Educators in Junior Schools and Colleges

LYON & HEALY'S CORRELATED MUSIC STUDY SET

Selected with keen insight by a group of music authorities for the purpose of fostering in the student and the lay-person a well-rounded appreciation and love of good music. Lyon & Healy was selected as agents to assemble this complete library of Recordings with correlated reference Literature and Miniature (and Vocal) Scores, as well as the latest type electric phonograph. The Lyon & Healy Correlated Music Study Set offers the educator an unlimited opportunity to disseminate the message of music not only to his pupils but to his whole community as well.

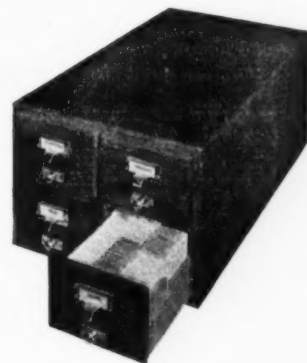
We at Lyon & Healy's know that this Music Set is the most complete collection of representative recordings and books (covering every phase of music), ever assembled. It is the result of years of prodigious research. The thorough, yet simple, system of filing and indexing makes the Correlated Music Study Set equally effective in the class room, the community Recreation Hall and the home of the connoisseur.

The few classifications listed below indicate the great wealth of music embraced by the Set. There are 293 composers whose works fall into these forms:

336 Vocal Solos	187 Orchestra
103 Choral Works	21 Band
21 Organ	106 Representations of Dance Forms
88 Piano	134 Representations of National Music
46 Percussion	44 Overtures
88 Stringed	127 Operatic Excerpts (including 7 complete Operas)
114 Wind	
29 Instrumental Quartets	
27 Symphonies	

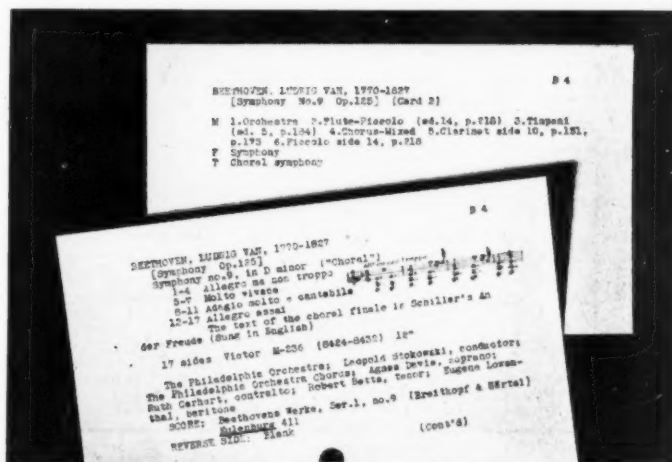
The College set comprises: 953 records, 81 Albums, 9-compartment Album-shelf, electric Phonograph and cable; Speaker Cabinet, 104 reference Books, 141 Miniature Scores; 9 Vocal Scores, index filing system including cards (with complete data) and four-drawer file cabinet.

The Junior Schools set comprises: 620 records; 54 Albums; 6-compartment Album-shelf; same electric Phonograph, cable with Speaker cabinet furnished with College sets; Grove's Dictionary of Music and Musicians.



Included with the Correlated Music Study Set is this Index File containing approximately 4000 cards classifying the 953 records by (a) Form, (b) Composer, (c) Title, and (d) Medium.

Illustrated below are two file cards for Beethoven's 9th Symphony (Choral). Cross-indexed information lists the Composer; names of Orchestra and vocalists; references to certain passages for different instruments in the Miniature Score. This Symphony has seven other index cards in the file.



BETTONEY

Flutes



Flutes and Piccolos by BETTONEY deserve their world-wide-popularity, for first of all, their tone quality is unsurpassed. In addition, being sturdy, accurate and dependable, with all up-to-date features and refinements, they are top values in every price range.

- H. Bettoney, sterling silver throughout.....\$185.00
- Columbia Model, silver plated with sterling-silver head joint.... 115.00
- Cadet Model, silver plated throughout..... 80.00

Write for complete catalog or see your dealer. Ask also for catalog of flute music including booklet of imported music.

THE CUNDY-BETTONEY CO., Inc.
Hyde Park, Boston, Massachusetts

Music Supervision in the Public Schools

Music Education Research Council Bulletin No. 18. Price 15c; 10c per copy in quantities of ten or more. See page 60 for list of M. E. N. C. publications.

Music Educators National Conference, 64 East Jackson Blvd., Chicago, Ill.

Present Your Superintendent with a copy of SHOULD LOWELL MASON COME TO TOWN

(A CENTURY OF MUSIC IN PUBLIC EDUCATION)

By Edwin N. C. Barnes, Director of Music, Washington, D. C.

52 pages—50 cents

Other titles by Dr. Barnes at the same price are—

"From Plymouth Rock to Tin Pan Alley", "The Bard of Pittsburgh",
"American Women in Creative Music"

All Four—\$1.60

MUSIC EDUCATION PUBLICATIONS . . . Brookland, Washington, D. C.

Notes from the Field

Alice Elfrieda Bivins, assistant professor of music education in Teachers College, Columbia University, died Monday, December 20, at St. Luke's Hospital, after an illness of two months. Miss Bivins enjoyed a wide acquaintanceship in the music education field, having taught in Milwaukee and Merrill, Wisconsin, Potsdam, New York, and Ypsilanti, Michigan. She was for nine years head of the public school music department at the State College for Women in Greensboro, N. C., and since 1926 had been on the staff of Teachers College, Columbia University. She is survived by her mother and her sister, Myra, both of Milwaukee. The sincere sympathy of the Journal and of the Conference is extended to the family in their bereavement.

John Smallman, of Los Angeles, California, died December 19. Mr. Smallman was well known in the California-Western Music Educators Conference and in the National Conference, having been active for several years in the affairs of both. He had devoted many years of faithful service to the cause of music education, and his passing will be mourned throughout the field by all those who knew him.

Metropolitan Opera. The Metropolitan Opera Guild is sponsoring a series of fifteen-minute programs which are broadcast each Wednesday afternoon at 3:45, E.S.T., over the Blue Network of the National Broadcasting Company. Arranged for the purpose of stimulating interest in, and increasing enjoyment of, the Saturday afternoon broadcasts of the Metropolitan Opera Company, the Wednesday programs are bringing to the radio audience many distinguished personalities in the realm of music, who, with Milton Cross, as commentator, discuss the operas to be performed the following Saturday afternoon. An instrumental ensemble provides the musical illustrations.

American Bandmasters' Association. The ninth annual convention of this organization will be held at the University of Illinois, Urbana-Champaign, March 21-24, 1938, instead of at Niagara Falls as previously announced. March 23, President Austin A. Harding will present the forty-eighth anniversary concert of the University of Illinois Concert Band, as an added feature of the convention program. It is expected that many visitors will be present to attend this concert and the annual American Bandmasters' Association concert, scheduled for March 24. Information may be obtained from the secretary, Glenn Cliffe Bainum, Northwestern University, Evanston, Ill.

School Music on the Air. The music department of the Iliion public schools, under the direction of Frederic Fay Swift, is now being presented over the air in a series of programs entitled "A Panorama of School Music." In this the second year of broadcasting by the department, the fifteen-minute programs, which originate in the high school auditorium in Iliion, are picked up for transmission by Station WIBX, Utica, at a quarter past four each Monday, Wednesday, and Friday afternoon. The programs, which began January 10 and will continue through March 11, are featuring the music work of the Iliion schools from the kindergarten and first grades through high school. The tri-weekly schedule is as follows: Mondays—grade school music; Wednesdays—a cappella choirs; Fridays—junior or senior high school glee clubs, or instrumental groups.

The
Newest

B. H. B.

VOCAL SUCCESSSES

MALE VOICES

THREE-PART

- 1522 Giraffe, The.....Wright-Samuelson \$.15
1523 Heart and Soul.....Russell-Samuelson .15

FOUR-PART

- 1398 Tommy Lad.....Margetson-Salter .15
1304 Duna.....McGill-Salter .15
1376 Danny Boy.....Weatherly-Salter .15
1174 Land of Hope and Glory.....Elgar .20
1117 I Hear You Calling Me.....Marshall-Lucas .20
1236 Kashmiri Song.....Finden-Salter .15
1243 Until.....Sanderson-Salter .15
1308 Keep on Hopin'.....Maxwell-Salter .15
1320 Friend O' Mine.....Sanderson-Salter .15
1191 Trumpeter, The.....Dix-Salter .20
1457 Green-Eyed Dragon, The.....Charles-Price .15
1530 Silent Strings (English and Welsh words).....Jones .15
1507 Doctor Foster.....Hughes .15
1509 Mary Had a Little Lamb.....Hughes .20
1529 Rolling Stone.....Hamblen .15
1531 Tom, Tom the Piper's Son and Humpty Dumpty.....Hughes .15
1532 Little Jack Horner.....Hughes .15
1533 Salt Water.....Smith-Samuelson .15

MIXED VOICES

S.A.B.

- 1484 Bless This House.....Brahe-Samuelson \$.15
1485 Duna.....McGill-Samuelson .15
1415 Land of Hope and Glory.....Elgar-Salter .15
1419 In an Old-Fashioned Town. Squire-Salter .15
1424 Keep on Hopin'.....Maxwell-Salter .15
1486 Friend O' Mine.....Sanderson-Samuelson .15
1519 Lord Make Me Strong.....Eville-Samuelson .15
1520 Ever in My Mind.....Russell-Samuelson .15
1414 Little Brown Owl.....Sanderson-Salter .15

S.A.T.B.

- 1161 Land of Hope and Glory.....Elgar-Fagge .20
1288 In an Old-Fashioned Town. Squire-Salter .15
1282 Keep on Hopin'.....Maxwell-Salter .15
1501 Ravini's Serenade.....Ravini-Samuelson .15
1503 Danny Boy (Eb).....Weatherly-Samuelson .15
1396 Kashmiri Song.....Finden-Salter .15
1524 Life's Balcony.....Brahe-Samuelson .15
504 Our Prayer.....Compagno .15
502 Cast Down Thine Eyes.....Sanders-Samuelson .15
1527 I Shall Meet You (Home-Coming).....Sanderson-Salter .15
1475 Keltic Lament.....Foulds .15

TREBLE

TWO-PART

- 1526 Holy City.....Adams-Samuelson \$.20
2117 My Old Home Town.....Brahe .15
503 Our Prayer.....Compagno .15
2119 Beside Still Waters.....Hamblen .15
501 Cast Down Thine Eyes.....Sanders .15
1513 Joy of the Morning.....Mann-Samuelson .15
1512 Little Brown Owl, The.....Sanderson-Samuelson .15
1510 Giraffe, The.....Wright-Samuelson .15
1511 Fairy in the Chimney, The.....Elliott-Samuelson .15

THREE-PART

- 1525 Abide With Me.....Liddle-Samuelson .15
506 Our Prayer.....Compagno .15
2410 Come to the Fair.....Martin .15
1508 Song of Shadows, The.....Gibbs .15
1502 Danny Boy (Eb).....Weatherly-Samuelson .15
1518 Heart and Soul.....Russell-Samuelson .15
1528 I Shall Meet You (Home Coming).....Sanderson-Salter .15
1517 Fairy in the Chimney.....Elliott-Samuelson .15
1514 Giraffe, The.....Wright-Samuelson .15
1516 Joy of the Morning.....Mann-Samuelson .15
1515 China Tragedy.....Thomas-Samuelson .15

Just Off Press!

all the best sellers in one book!
COME TO THE FAIR
And Eleven More
Three Part (S.S.A.) Choruses

CONTENTS

How Lovely Are Thy Dwellings
I Passed By Your Window
Land of Hope and Glory
Sunshine & Butterflies
Thanks Be To God
Bless This House
O Lovely Night
Daffodil Gold
Danny Boy
Sunbeams
Quiet

Price each book 60c
Also Published in Two-Part—Price 60c

B . H . B

Boosey

Hawkes

Belwin

43-47 WEST 23rd ST. Incorporated NEW YORK, U. S. A.

NEW INSTRUMENTAL ENSEMBLES



in
The GALAMUSE
INSTRUMENTAL LIBRARY



QUINTET

(Flute, Oboe, Clarinet in B flat, Horn and Bassoon)

No. 10—**LISZT—PASTORAL** from **LES PRÉLUDES**

Transcribed by Arthur Hamilton

QUARTET

(Clarinets I & II in B flat, Bassoons I & II)

or

(Trumpets I & II in B flat, Trombone I [Baritone], Trombone II)

Nos. { 8—**TSCHAIKOVSKY—CHANSON TRISTE**
9—**BOHM—CALM AS THE NIGHT** (Still wie die Nacht)

Transcribed by Arthur Hamilton

STRING ORCHESTRA

(Violin I, Violin II, Viola, 'Cello and Bass, Piano ad lib., in score)

No. 11—**BACH—CHORAL PRELUDE: "Come Now, Thou Saviour"**

(Nun Komm', der Heiden Heiland)

Transcribed by Edgar Schenkman

No. 12—**BACH—PRELUDE AND FUGUE** in B flat minor

Transcribed by Wesley G. Sontag

FULL ORCHESTRA

No. 7—**SODERO, CESARE—VILLAGE FESTIVAL**

Performed January 2nd, 1938 on the Radio City Music Hall Broadcast
under the baton of Erno Rapee

— SEND FOR ON APPROVAL SCORES —

The Authoritative Edition of ENGLISH MADRIGALS

as collected and edited by

DR. E. H. FELLOWES

is published by **STAINER & BELL, LTD., LONDON**

Sole agents in America: **GALAXY MUSIC CORPORATION**

We will gladly send a complete catalogue upon request



GALAXY MUSIC CORPORATION

17 W. 46th Street

New York, N. Y.

I want to send the Journal

To.....

NAME

.....

ADDRESS

.....

CITY

STATE

I enclose \$1.00, the subscription price for one year, beginning with the..... issue.

Signed

Mail to Music Educators Nat'l Conf., 64 E. Jackson Blvd., Chicago, Ill.

NBC Home Symphony. Presented as a feature of the National Broadcasting Company over the facilities of the Red Network, the NBC Home Symphony, Ernest LaPrade, conductor, began its second season of broadcasts January 16. Continuing until March 20 inclusive, the present series of ten broadcasts, will be heard regularly each Sunday from 12:00 to 12:30 E.S.T.; and for the benefit of school orchestras, the repertory, as heretofore, will be based on the contest lists of the National School Orchestra Association. A complete schedule of the programs in this series, with lists of the works to be performed and information concerning how to participate, is now available. Requests for this schedule should be addressed to your local Red Network station.

Scholastic Awards. Scholastic, the American High School Weekly, announces the second annual competition in creative music composition, which is open to all undergraduate high school students as a division of 1938 Scholastic Awards. The Music Division of Scholastic Awards is offering three cash prizes of twenty-five, ten, and five dollars for the best original scores submitted in each of six classifications as follows: (1) Song for solo voice, any voice, with original piano accompaniment; (2) Composition for solo instrument, any instrument, with piano accompaniment; (3) Piano solo, any style or rhythmic movement; (4) Part song for quartet or chorus of mixed voices with piano accompaniment; (5) part song for quartet or chorus of mixed voices without piano accompaniment; (6) Composition for not more than six instruments. In addition to the three cash prizes, there will be five honorable mentions without cash awards for each type of composition specified, thus making a total of forty-eight awards.

The committees of the Music Division are as follows: Honorary Committee—Charles Wakefield Cadman; Howard Hanson, A. Walter Kramer. Active School Committee—Will Earhart, M. Claude Rosenberry, Glenn Woods, Russell V. Morgan, Joseph E. Maddy. The judges will be selected by these committees.

A printed leaflet giving complete information concerning the correct procedure in submitting manuscripts, the desired length of compositions, etc., is obtainable from Music Division, Scholastic Awards, Chamber of Commerce Building, Pittsburgh, Pennsylvania.

The closing date of the competition is March 19, 1938.

High School Music Club. River Falls High School, River Falls, Wisconsin, has a newly organized Music Club, the membership of which is drawn from students participating in any one of the three music organizations of the school, namely, chorus, orchestra, or band. Nicholas J. Jadinak, director of music in the River Falls High School, is chairman of the group, with officers elected from student membership as follows: President—Virginia Griffith; Vice-President—Howard Wilcox; Secretary—Paul Henneman; Treasurer—Joyce Chapman; Correspondents—Norice Hanson and Duane Paulson.

According to the report sent in by Miss Hanson, the meetings, which are held monthly, consist of half-hour programs of musical numbers contributed by members of the club, followed by dancing, games, and refreshment. Four guests, chosen from outside the school or from the faculty, are invited to each meeting, and a host and hostess, selected by the vice-president, introduces the guests.

Club funds are obtained by a membership fee of ten cents a month. Letters or pins will be awarded to students deserving recognition for special achievements.



*If You Desire Something Unusual
in a Selection of Choral Music
Turn to the Sign of the Tuning Fork*

New Choral Music — Just Published!

FOLK SONGS

*Sea Chanteys and Popular Airs
for Unison Voices*

WITH DESCANT

No. 80502

What Shall We Do With the Drunken
Sailor—Sea Chantey..... .15

No. 80503

Oh, Susanna—Stephen Foster..... .15

No. 80504

Short'nin' Bread—Jacques Wolfe..... .15

CHORAL CLASSICS

for Mixed Voices — 4 or More Parts

No. 85501

Ave Verum Corpus—William Byrd... .15

No. 85502

Veni, Sancte Spiritus—Xlth Century
Melody..... .12

No. 85503

Down to Mortal Man Descendeth—
Francesco Suriano..... .12

No. 85504

Matona, Lovely Maiden—Orlando di
Lasso..... .15

FOR NEW
IDEAS
SEE OUR
DISPLAY
AT THE
ST. LOUIS
NATIONAL
CONVENTION

WE DISPLAY
AND
SEND ON
APPROVAL
MUSIC
OF MANY
DIFFERENT
PUBLISHERS

To Order "On Approval" Check (✓) Below:

GENERAL COLLECTIONS

- ☐ Girls' Voices—Secular—2-part
- ☐ Girls' Voices—Secular—3-part
- ☐ Men's Voices—Secular—4-part
- ☐ Boys' Voices—Secular—2-part
- ☐ Boys' Voices—Secular—3-part
- ☐ Boys' Voices—Secular—4-part
- ☐ A cappella—Secular—Mixed

CANTATAS

- ☐ 2-part Treble
- ☐ 3-part Treble
- ☐ 4-part Treble
- ☐ S. A. B.
- ☐ Mixed

Check
☐ Sacred
or
☐ Secular

EASTER ANTHEMS

- ☐ Mixed—4-part
- ☐ Women's Voices—4-part
- ☐ Women's Voices—3-part
- ☐ Women's Voices—2-part
- ☐ Men's Voices—4-part
- ☐ Mixed—A cappella
- ☐ Unison

SECULAR CHORUSES

- ☐ Mixed—A cappella—4 to 8 parts
- ☐ Mixed Voices—4-part
- ☐ Women's Voices—4-part
- ☐ Women's Voices—3-part
- ☐ Women's Voices—2-part
- ☐ Men's Voices—4-part
- ☐ Boys' Voices—3-part
- ☐ Boys' Voices—2-part
- ☐ Soprano, Alto and Baritone
- ☐ Unison

OPERETTAS

- ☐ Grade School
- ☐ Junior High School
- ☐ Senior High School
- ☐ For Boys
- ☐ For Girls

CHORUSES FOR SPRING AND COMMENCEMENT

- ☐ Unison
- ☐ 2-part Treble
- ☐ 3-part Treble
- ☐ 4-part Treble
- ☐ S. A. B.
- ☐ Mixed

Cut out this coupon and Mail it
with your

Name.....
and
Address.....

To
HAROLD FLAMMER, INC.
10 E. 43rd St., New York, N. Y.

HAROLD FLAMMER I N C. **10 E. 43rd Street
NEW YORK**

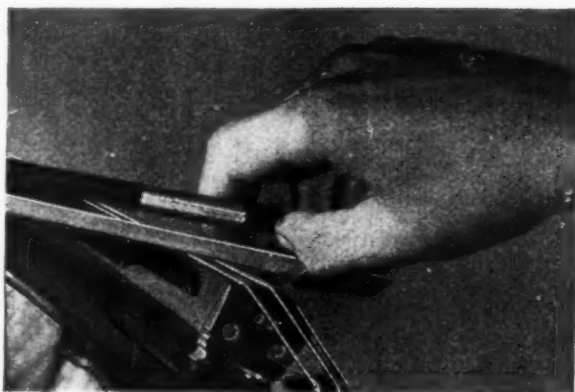
Buy Your Music at the Sign of the Tuning Fork!

THE WORLD OF MUSIC

INSTRUMENTAL COURSES

Orchestra Course

24 books for pupils, a complete conductor's score, and a teachers' manual. This course, compiled and prepared for the orchestra alone, offers an attractive, practical, and easy group method of instruction. Pupils' Books \$0.85. Send for circular No. 757.



Band Course

34 books for pupils, a complete conductor's score, and a teachers' manual. Like the orchestra course, this course is specially designed for the band. It provides a fine balance between the playing of attractive melodies and adequate technical material. Pupils' Books \$0.85 each. Circular No. 757.

Piano Course

Hear it, sing it, play it, read it is the motto of this course. Music for a year's work consisting of folk melodies, pieces by well-known composers, and pieces by contemporary American composers is found in this new course for piano class instruction. Pupils' Book \$1.00, Teachers' Book \$0.48. Prices subject to discount.



GINN AND COMPANY

Boston

New York

Chicago

Atlanta

Dallas

Columbus

San Francisco

Music Educators Journal

Vol. XXIV

64 East Jackson Blvd., Chicago, Ill.

No. 4

Official Organ of the Music Educators National Conference and of the Six Sectional Conferences and Associated Organizations
Editorial Board: Edward B. Birge, Chairman; Samuel T. Burna, Charles M. Dennis, Karl W. Gehrken, Archie N. Jones, James L. Mursell, Paul J. Weaver, Grace V. Wilson

Public School Music, 1838-1938

PUBLIC SCHOOL MUSIC started officially in Boston in 1838 after eight years of persistent agitation to have children taught music in school by public authority, as they were being taught in the juvenile choirs (children's singing schools), which had sprung up in and about Boston under the leadership of Lowell Mason and other singing school teachers. Once started in Boston, public school music by public authority soon spread to other major cities, such as Buffalo, Pittsburgh, Cincinnati, Chicago, Cleveland, San Francisco, St. Louis, and Philadelphia, as well as to smaller cities and towns, the total number at the close of the Civil War being about 150. But even after that period, the popular music teaching agency in the majority of American communities was the singing school; it gradually disappeared, however, with the resistless spread of music teaching in the public schools. The singing school handed over to the public schools its teachers and methods, this relationship constituting what we may regard as the first period of school music.

Industrial and social changes after the Civil War affected all subjects in the curriculum. New subjects were added and the grade teachers were expected to teach them all, including music, which they had not been trained to do.

Luther Whiting Mason in 1870 brought out the *National Music Course*, designed to meet the needs of all the grades, and for over a decade it was practically the only series of music books in use in the schools. In 1884, summer music schools began to fill the need of trained teachers, with strong emphasis upon the method of teaching music reading. During the last three decades of the century the question of music reading was the burning issue in the schools, and many series of music books were published, each with its own method of solving the problem. Two men, Benjamin Jepson, of New Haven, Connecticut, and Sterrie A. Weaver, of Westfield, Massachusetts, rose to national fame through their success in teaching reading. This issue of the printed page, constituting the second period, was pushed aside at the turn of the century by other problems attending the child psychology movement and the dawning importance of high school music.

After the headache caused by too much reading for its own sake, the schools began to sing; and the song

method was evolved, by which singing and reading could go along comfortably together. The song method was embodied in the *Modern Music Series*, under the editorship of Eleanor Smith. The general principles underlying the song method have continued in use to the present. During the first decade of the present century, no influence upon singing as a spontaneous expression of childhood compares with that of William L. Tomlins, whose sincerity of purpose carried his somewhat mystical message to the hearts of hundreds of teachers who became his pupils.

Meanwhile, influences springing from attendance at teachers' conventions were stirring the thoughts of music supervisors, and making them sharply conscious of their responsibilities in helping to create a musical America. In 1884, at Madison, Wisconsin, the music section of the National Education Association was organized, and though small and ineffective at first, it soon began to attract large numbers of professionally-minded teachers to its meetings, where all problems of school music teaching were presented and discussed. Its work and influence were taken over gradually by the Music Educators National Conference which began, in 1907, as a small group of music teachers, who first assembled at Keokuk, Iowa, at the invitation of Philip C. Hayden, widely known as the editor of the magazine *School Music*.

The National Conference has grown to be probably the largest association of music teachers in the world, comprising six major divisions (sectional conferences), four auxiliary national organizations, and numerous affiliated associations—you will find the list, almost a column long, on page 2 of every JOURNAL. A headquarters office is maintained in Chicago, with an executive secretary and a staff of assistants, who together publish annually six issues of the MUSIC EDUCATORS JOURNAL, the Conference *Yearbook*, and the reports of the Music Education Research Council, besides providing a clearing house and service department not only for the dozens of committee projects, which the work of the Conference makes necessary, but for all of the wide-flung activities in the field of school music.

This rather lengthy discussion of the convention and conference movement is justified because it has been the greatest quickening influence of the century upon school

music evolution. No phase of public school music can be mentioned which has not been more or less creatively affected by the Music Educators National Conference and its associated organizations, through speakers at meetings, through the discussions and follow-up work of the various committees, or through supervised activities. The many phases of high school music—instrumental, vocal, appreciative, and theoretical; the violin class movement, which was begun in 1910 and was quickly followed by classes in piano and other instruments; the development of orchestras and bands; the whole evolution of contests and festivals; music in rural schools; and, within the past four years, the Music and American Youth broadcasts; all, more often than we realize, owe to Conference influence their incredibly swift development, as well as their mounting standards of excellence.

As we look back over the century, we see clearly that from a beginning decidedly lukewarm in community support, public school music, despite some shortcomings and blunders through the years, has come to be looked upon by educators, musicians, parents, and general community opinion as a great national asset, a foundation upon which to build the American musical culture of the future.

EDWARD B. BIRGE

The Magic Ear

“OH, TO SEE ourselves as others see us” is a time-worn maxim and to it might be added a similar phrase, “Oh, to hear ourselves as others hear us.” This is now possible, as the field of invention has given us another musical aid—the recording machine. This mechanical box with its metal pole can contribute much to music education if we will only study and experiment with its possibilities.

Instead of using the term *findings* which is constantly used in research, we might use the word *soundings* when we work with the recording machine, as it is the reproduction of sound that we are now interested in. This invention makes it possible for us to hear our work as others hear it, and still further, it enables us to listen to our own voices which scientists say we do not hear. The microphone, like a photographic plate, magnifies every blemish so these *soundings* may startle us with their truth.

It will be a great satisfaction to have our students hear their musical shortcomings and recognize them as such. When the members of the choral and instrumental organizations have the opportunity of listening to their own performances, and they hear strident tones, poor intonation, incorrect phrasing, mediocre interpretation, etc., then these careless traits will take on new significance and a greater effort will be put forth by each individual to correct them. To *hear* mistakes instead of being told about them will help to overcome many difficulties. Not only student organizations but adult groups as well are prone to think their performances better than they are, but now with the Magic Ear, the truth will be revealed.

The phonograph and radio have contributed greatly to the teaching of music; they have brought the best music of the world to us—the music of the masters performed by masters. The recording machine makes an entirely different type of contribution; it brings one's own music to oneself and the music of the ensemble to the individuals who make up the ensemble, giving each one an opportunity of sitting as judge upon his own performance. If the recording machine is to be used as an educational aid, recordings should be made and studied for a two-fold purpose: (1) For the purpose of measuring and improving one's work; (2) For the purpose of preserving that which is good so that it may establish a standard for future attainment.

In the elementary, junior and senior high schools recordings should be made several times a year of both individual and ensemble work, and the recordings compared each time to note progress. In preparation for a public appearance, or a broadcast, the recording machine can render invaluable service by enabling students and the director to hear the performance as the audience will hear it. Weak spots that need attention can be worked on, then recorded again and again until the desired effect is obtained. In the same manner better balance of voices or instruments can be secured by changing the formation of the performers and studying the recordings made of each position. There are innumerable ways in which the recording machine can contribute to the music program. Through the medium of this invention we can improve our work, and furthermore, we can stimulate our students for greater achievement to a degree they have never experienced before.

Just as the phonograph and radio have found their way into every music room, so should the recording machine have a legitimate place in the musical equipment of every school system. Its many possibilities should be given serious study and thoughtful consideration by every music educator.

GRACE V. WILSON

A Distinction in Terms

INTEGRATION means unifying the work in several subjects or in the various divisions of one subject in such a way that some fundamental aim is achieved. *Correlation* is merely pointing out or becoming aware of relationships between various subjects. In integration there is always a central, unifying idea or topic; in correlation the relationships are more incidental. So far as music is concerned, the dangers in the case of both correlation and integration are (1) that the correlation will be in the case of the *words* only; (2) that in emphasizing the connection between music and other subjects we shall lose sight of the function of music as an exalting and stimulating experience *per se* and of the necessity of studying the details of music in accordance with some well-ordered plan of procedure that by successive stages of synthesis-analysis-synthesis will cause the pupil gradually to achieve knowledge of, skill in, and love for music as an art.

K. W. G.

Absolute and Relative Tonal Systems

W. OTTO MIESSNER
University of Kansas

THE readers of this article must not take the title too literally since "there is nothing so constant as change." In the final analysis all things are relative—nothing is *absolutely* absolute!

Scientists tell us that all physical phenomena—forces, pressures, waves—gravity, sound, heat, light, electricity, color—are relative states of vibration. Supposed solids are only relatively so. They melt into liquids, diffuse into gases. Ice, snow, water, steam, clouds, and invisible vapor are only different manifestations of the phenomenon H_2O . Metals and their alloys tend to crystallize and to disintegrate into their constituent elements. This is a curious thing. Copper, zinc, tin, and lead fuse when melted, and, on returning to comparative solidity, we say "this is brass." In reality, internal revolutions are going on. The copper neutrons try to unite, to crystallize—and so with the others. Their behavior is somewhat akin to that of foreigners who come to America, pass through the melting pot, but can never quite forget that, after all, they are Germans, Poles, or Italians.

In *space*, there are absolute and relative distances measurable in terms of light-years, of miles or mils (one thousandth of an inch)—of kilometers or millimeters, if you prefer the metric system, as scientists do.

In *time* there are relative intervals, reckoned in light-years, millenniums, centuries, years, seasons, months, days, hours, minutes, seconds, and infinitesimal seconds.

In music, there are form, rhythm, and tone, which, again, are merely different rates of occurring and recurring motion. The human organism is limited in expressing recurring movements to about sixteen or less per second. Curiously, at about sixteen or slightly more oscillations per second, audible tone begins. The low A on the piano sounds almost as much like a rapid rhythm as like a tone. Tone sensation ends, for most persons, at around sixteen thousand vibrations per second. Therefore, in the whole audible range, some sixteen thousand tones are perceptible to the average human ear, and capable of audible reproduction by means of instruments.

It is not to be wondered, therefore, that there should be difficulties with intonation, both in singing and playing. Obviously, no one ever sings or plays absolutely in tune; no instrument is ever absolutely in tune. Intonation is always relative whether reckoned by just or equal temperament. For this reason, the statement that "no one entering a physical laboratory with absolute sense of pitch ever came out with it" is of no importance whatever in the practical study of music.

For that matter, in common everyday practice, as for example, in architecture, furniture making, dressmaking, in sculpture, painting, designing or in similar types of creative work, no one would attempt precision to the

absolute degree or even within a sixteenth of an inch. The scientist and the machine tool worker, however, must constantly measure and make parts with tolerances of less than one thousandth of an inch.

The above references to phenomena of space and time have been made for the express purpose of providing analogies in the world of musical phenomena. For more than three thousand years, men have given their lives to speculation about the properties of tone and to the invention of tonal systems, terminologies, notational systems, musical instruments and measuring instruments to indicate precise differences in intensity, duration, pitch, timbre and other tonal characteristics.

If anyone deems it possible to think about tonal properties, to discuss them intelligibly, or indeed to think, play, sing, or create in a musical idiom *without names*, that person is deluding himself. *It cannot be done.*

The study of philology shows that primitive grunts, groans, moans, shouts, yells, cries, sighs, and coos gradually evolved into articulate speech forms that we call words. Impassioned speech was the genesis of song. Bodily movements such as crawling, walking, stamping, running, trotting, hopping, skipping evolved into social and religious dances—into folk games, folk dances, court dances, and idealized dance forms. These are the genesis of instrumental music. How could one hope to differentiate between the numerous dance types such as the Ländler, minuet, sarabande, mazurka, or waltz—all in triple-beat measure—*without words*?

To revert, for a moment, to phenomena of space and time, how could one hope to think discriminatingly about matter in space without names for shapes, such as line, angle, triangle, square, rectangle, parallelogram, pentagon, hexagon, octagon, circle, cube or sphere? How could one hope to differentiate between things of the mineral, plant, or animal world without names, generic and specific?

How could one think precisely about space intervals or distances without a metric system consisting of terms, such as kilometers, meters, centimeters and millimeters or miles, rods, yards, feet, inches—without a meter stick or a yard stick? How could one think—*without names*—in terms of location or direction in space, without a solar system, its fixed stars, suns, and planets or about the earth without a globe, compass, and maps? Or about countries, states, counties, cities, streets, or house numbers—all of which must have names if we are to locate them for ourselves or direct others to them?

How could one think weight without scales and terms, quantities without a number system, terms and standard measures such as tons, pounds and ounces, or bushels,

CONTINUED ON PAGE SIXTY-SIX

From the Realm of Guess into the Realm of Reasonable Certainty¹

JACOB KWALWASSER

Professor of Music Education, Syracuse University

NO serious student interested in the development of scientific procedures for the measurement of musical traits is likely to be misled by the adverse comments comprising the article "What About Music Tests?" by James L. Mursell, which appeared in the October (1937) issue of this JOURNAL. However, lest the veneer of scientific verbiage which the author has thrown about his arguments may confuse the less thoughtful, this article cannot be permitted to pass unchallenged. In general, it appears that Dr. Mursell writes in the interests of rhetoric rather than of scientific research. For example, the charge that the "woods are full of published tests with dishonest titles" must, I think, be credited to rhetoric. If we were to search meticulously all the woods of this planet, we should find scarcely twenty published music tests. But when Dr. Mursell speaks of "the barrage of claims of brashest and most misleading kind" as being characteristic of the test and measurement advocates, we see how completely the intellect has abdicated and how emotion and oratory have usurped its place. Even when Dr. Mursell ceases to be rhetorical and appears to assume a scientific attitude he stumbles into many pitfalls.

Dr. Mursell objects to tests because "they have never been proved up," so let us prove up his position, using established scientific procedures. I maintain that his presentation is vulnerable on three counts. (1) Because of inadequate sampling due to (a) insufficiency of numbers and (b) failure to use more heterogeneous sampling; (2) Drawing unwarranted conclusions which go beyond the evidence yielded by experimentation; and (3) The presence of uncontrolled variables in each and every one of the studies reported.

Under vulnerable point one, I wish to submit the following quotation from a book entitled *Principles of Musical Education*, published by The Macmillan Company, 1927. On page 103 we find the following: "The great value of the Seashore tests is twofold. First, they are all analytic. What he (Seashore) attempts to do, is deal with the elemental sensory and motor abilities on which the power to deal with musical material depends. And this, of course, is a *valid* and essential aim in any program of measuring. Second, Seashore has been able to standardize his material and establish norms for the guidance of the teacher because he has been in a position to try his tests on a *large number* of school children. These tests are the only work in the field that have been adequately standardized, that

is to say, the only tests that have been used enough so that we can *predict* just how well the normal child ought to do."

These observations were made by none other than our critic, James L. Mursell. Think of it, just ten years ago when we still had very little experimental evidence, he discovered that the tests were "valid" and that they could be used for "prediction" since so "large a number" of children were measured and because they had been so "adequately standardized." If Dr. Mursell knows the importance of large numbers, why did he use only eighty-eight music students in his study reported at the bottom of the chart accompanying his article in the October JOURNAL? And why would he use the first investigation which measured only twenty-four music students?

Under vulnerable point two, we must condemn his proclivity for drawing conclusions that are unwarranted. Let us return to Dr. Mursell's chart again and observe that four of his investigations employ only two of the six Seashore tests, and that a fifth investigation employs only three of the six Seashore tests. Add to these five studies, the two disposed of under vulnerable point one and the chart becomes rather emaciated. Strange as it may seem, Dr. Mursell can tell you how valid the rhythm test is by measuring pitch and how valid the memory test is by measuring intensity. Furthermore, he can tell you how valid the Seashore tests are by using the Kwalwasser-Dykema tests. Such is the power of unbridled imagination!

The third vulnerable point throws out all of the studies already enumerated and all those still remaining. It is regrettable that anyone who has had any scientific training should place confidence in such investigations. The specific weakness is the uncontrolled variable. How does Dr. Mursell know that the low correlations are due to the unreliability of the tests? The only value of great unreliability to which he closes his eyes, is contained in the column marked *criterion*. How did our critic prove up this column? Just how accurate are teachers' grades? Undoubtedly, Dr. Mursell is familiar with the brilliant study of Daniel Starch showing how fallible teachers' grades are. In this study, Dr. Starch gave the same high school algebra paper to approximately 150 different teachers of high school algebra who were instructed to grade the paper. Their marks showed considerable fluctuation for they spread from the low twenties to the low nineties. Dr. Ruch likewise proved that teachers' grades fail to show agreement. Then how dependable are these grades

¹Quoted from "The Psychology of Public School Music," Mursell and Glenn, New York; Silver Burdett, 1931; in support of testing, p. 324.

awarded by teachers in the "criterion" column? They reek with error, and Dr. Mursell knows it. For my authority, see page 327 in *The Psychology of Public School Music*, written by Mursell and Glenn, published by Silver Burdett Company, 1931.

In the JOURNAL article, Dr. Mursell states, "According to Kwalwasser the 'Negro child was found far superior to the White child in rhythm . . .'. And this is offered as a scientific tid-bit to the unsuspecting music supervisor . . . A difference of 4.21 entire points!" Aside from the fact that a half-dozen other investigations have confirmed the original study by Zaid Lenoire, using both the Seashore and the Kwalwasser-Dykema rhythm tests with different groups of children numbering thousands, I made the generalization of superiority of the Negro over the Whites only after I had applied the established statistical techniques. The conclusion of superiority is then inescapable. By what fixed mathematical method does Dr. Mursell establish the insignificance of 4.21 points? My authorities are Rugg, Ruch, Garrett, Kelley, and Thurston, to mention only a few. The technique is the critical ratio

$$\frac{D}{\sqrt{\frac{(PE)^2}{M_1} + \frac{(PE)^2}{M_2}}}$$

May I ask what formula Dr. Mursell has used?

This reply cannot be concluded without some comments on the validity of music tests. I would not have the reader believe that test and measurement students are one hundred per cent satisfied with the status of tests. More tests and better tests must be produced, but there is no excuse for failure to make the best use of tests which are now available, since they are, as Dr. Mursell himself once wrote, "less fallible than unaided judgment." (See *The Psychology of Public School Music* by Mursell and Glenn, page 324.) They are the indispensable tool of the intelligent pedagogue. So let us proceed with the question of validity.

To determine the validity of a test, we must establish the fact that it measures what it purports to measure. If you find as I did that music students in the College of Fine Arts earn, on the average, twenty-five points more than a comparable group of hundreds of Liberal Arts students at Syracuse University on the Kwalwasser-Dykema tests you are establishing the validity of the tests, for this difference is of enormous significance. You may wish to compare the scores of the orchestra members in your high school with those earned by the non-orchestra members on music tests, and if you do, you will discover what every examiner has learned, namely, that, *on the average*, the scores earned by the orchestra players are considerably more than those of the non-orchestra players, revealing that there is a very definite relationship between structure and function, although admittedly, it cannot be a perfect relationship. Read Dr. Larson's study *Measurement of Musical Talent for the Prediction of Success in Instrumental Music* (Psychology Monograph, Vol. 40, No. 1, 1930) and note also how the scores earned on music tests in-

crease as we measure grade, junior high and senior high school orchestra players. The best scores, on the average, are earned by the most advanced group, and properly so. Survival of the fittest, forces of selection, discouragement with mediocrity and failure, all purge the group of its poorest performers. And these forces work progressively to improve the quality of the players, as we ascend in grade level. Test the best instrumental groups in a school and the superior scores will very quickly reveal the reasons for superior achievement.

The most recent proof of the wisdom as well as the validity of testing was brought to our attention in Buffalo last April. The All-High School Symphony Orchestra of Rochester, New York, played for one of the sessions of the Eastern Music Educators Conference. I stood at the rear of the hall with two other men whose reputations as instrumental leaders are nationally established. We were unanimous in our judgment of the superiority of the brass and wood-wind sections over the strings, and our conviction grew as the orchestra played through its program. The strings were splendid to be sure, but they were not quite up to the magnificent standard attained by the wind sections. Later in the day, I chanced to meet Dr. Larson who asked me how I enjoyed the All-High School Orchestra. I reported what my colleagues and I had observed, and then, for the first time, I learned that these wind players were among those selected for special musical instruction by Dr. Ruth Larson, Music Psychologist of the Rochester Public Schools, *after* examination. Most of these boys and girls had had no instruction prior to the tests, but their scores revealed that they were liberally equipped. Selected from a group of thousands of children because their scores were among the highest earned on the Seashore tests, they were directed to special instruction on wind instruments owned by the school system. When necessary free instruction was provided for these talented students. This episode also reveals the validity of tests. With superior equipment, all other things being equal, superior music achievement may be expected.

Professor Dykema has some very enthusiastic letters from music educators in Europe which were sent to him after he returned from abroad. He tested some seven thousand boys and girls in nine different countries. These letters were sent to him by men who were frankly astonished by the accuracy with which the tests identified those who were recognized as the most talented.

We need more testing and more experimenting so as to produce sciences of music pedagogy, music psychology, and vocational guidance. Enlightenment and rationality depend upon problem solving. We have been in the dark in music pedagogy much too long for our good. To encourage testing and measuring is to encourage a problem solving attitude on the part of the music teaching profession; to discourage testing and measuring is to return to a state of empirical chaos and ignorance. Let there be more light!

A Beautiful Voice

CARL E. SEASHORE

No. 12 in the Psychology of Music Series

IN presenting a plea for the cultivation of a beautiful voice, permit me, as a psychologist, to emphasize the following points: (1) The significance and the possibility of a beautiful voice has been overlooked to an astonishing degree by educators and society in general—psychologists not excepted. (2) The approach to a beautiful singing voice should be made through the very early cultivation of a beautiful speaking voice. (3) A lovely and effective speaking voice is not only an index to character and personality but is one of the most potent means for the cultivation of these. (4) Musicians should recognize that their most effective ally in the cultivation of a beautiful singing voice lies in the early promotion of the development of an understanding of the meaning and the possibilities of a good speaking voice. (5) This development takes place most naturally through the spontaneous activities of self-expression in the schoolroom, playground, and the home, when wisely nurtured.

In our modern tendency to force early development of children in an unnatural way by encouraging too early the beginning of formal lessons on instruments, musicians have much to account for. They have thwarted the effective operation of natural motivation, have started the child toward a lopsided personality by diverting his energies and interests from normal development of other equally important resources, and have often injured mental and physical health by fostering precocity. Fortunately, this tendency is being counteracted to a large extent by the effective and natural development of music in the kindergarten and elementary grades.

We seldom hear a musician giving serious attention to the development of the voice in early childhood. Indeed, we are told that, because the voice is in for such a radical change through maturation, it is not important to begin early training.

Let me enter a plea for very early attention to the development of the voice in boys and girls. I do not mean the early formal training for musicianship or speech exhibition, but rather training for the appreciation and understanding of the significance and the possibilities of a beautiful voice in music and speech. And let us put speech first because the natural quality of a child's voice is set very largely for life in the first six years, in spite of the great changes which take place with maturation. This setting is acquired vastly more in speech than in song and the development of the speaking voice normally comes before the development of the singing voice.

It is a most extraordinary thing that an ugly speaking tone is tolerated not only in the voice of the ordinary

cultivated person but in musicians, even great singers, without any great feeling of incongruity. Likewise, it is a deplorable fact that teachers who are to serve as models for the development of personality in the elementary schoolroom have seldom if ever given any attention to the character of their own speaking voices. Bad voice quality seems to be taken for granted in the educational world just as distortion of facial features, bowleggedness, or a miniature stature are taken for granted as fixtures. It is to be hoped that with a new speech consciousness "a little child shall lead them."

The present world seems to be eye-minded so far as education is concerned, paying little or no attention to the voice which is by far the most effective medium for social intercourse and is more expressive of character than any other means of communication that we have.

With the coming in of corrective speech, dealing with the disabilities, educators are being awakened to the fact that they have neglected a most important positive factor, namely, the possibility of making the child's normal speech more beautiful. All the world loves a beautiful child, and all the world should know that this love attaches very largely to beauty in speech.

I have sponsored a movement to offset the treatment of children's voices in the movies by encouraging the development of playlets which would exhibit lovely children in conversation, giving evidence of the marvels of beauty of speech from the very beginning of vocalization through the formative years. If artistic material of this sort were available, the movie world would immediately respond with enthusiasm, as it always does to child attractiveness. Shirley Temple's voice, both on the stage and in social conversation, is resourceful and effective; but it can hardly be said to be beautiful. This is due, in large part, to the heroic bravado parts she has to play with adults. Beauty is generally attributed to her voice as a halo effect from resourcefulness and effectiveness which, of course, are elements of beauty.

One educator has placed a little endowment upon each of his grandchildren with the stipulation that they shall have the income for a birthday present each year together with the annual reminder of a note pointing out the value of a beautiful speaking voice.

There are several steps that must be taken in organizing this training in the schools and in the home. The first is to teach parents and teachers the significance of a beautiful voice. That idea must be promulgated until everybody begins to take notice of it. This accomplished, more than half of the work is done because the next step is not so much formal training as a con-

tinuous and vital attention to the difference between the beautiful speaking voice and an ugly one throughout life.

Second, in teaching children in the kindergarten, in the grades, in the home, or on the playground, there is not so much need of formal lessons in voice culture as there is of constant *expression of appreciation* of beautiful tone quality and disparagement of the bad. The significant thing is that this is immediately tied up with character and personality. Shouting, screaming, snorting, rasping, and all sorts of disagreeable speech are nearly always expressions of a disagreeable personality trait. Likewise, the deliberate cultivation of sweetness of speech inevitably reacts back, hinging upon the easily observable fact that, while you can imitate a beautiful voice, you do not get far with that; it does not become a part of you until it is a part of the natural personality.

Third, let me therefore carry to music educators of America the most earnest plea for their sponsorship of beautiful speech in the school, in the home, and on the

playground, especially during the first six years of childhood. Let the educators give the support of their prestige to the recognition that a beautiful singing voice is in large part based upon habits of appreciation of beauty in voice quality during the early years of childhood. We have the comfort that proper attention given to the careful training of the voice in speech and in song in the early years has none of the drawbacks that prematurely forced formal lessons on musical instruments is in danger of having. It is also gratifying to know that, while not all children can become singers, nearly all children have latent capacities for good speech. Let musicians show leadership in bringing this issue to the front through teacher-training institutions, parent-teacher associations, and musical activities.

Fourth, from the point of view of motivation there is an advantage for the singing teacher to have the child come into later lessons in singing with a deep-rooted appreciation of good voice quality. The possession of this readily transfers to singing. Let us make our children voice-conscious!

Science for Art's Sake

JOSEPH E. MADDY

WITH so much that is new and challenging in educational procedures, as well as in performance techniques, commanding attention at the National convention in St. Louis, every hour and minute of the six-day period will be well filled indeed. And while the inspiration to be derived from the general sessions, section meetings, clinics, and mammoth festival events is incalculable, the value of the many mechanical devices which science will have to offer should also invite thoughtful consideration. Therefore, let us investigate to the full the possibilities of the new teaching aids which will be there for demonstration and discussion; for, if properly applied, they may add greatly to the effectiveness of teaching and interest in learning.

Every school day brings us several radio programs that are designed especially for use in school music classes. No strictly educational program on the air is tinged with commercial advertising of any sort, yet many parents, school officials, and music educators regard all radio programs as cheap if not harmful entertainment, having no possible value to the children under their guidance.

A recent survey brought the following reasons for not utilizing music education broadcasts: "We have no radio." "We have a music teacher." "We have no music teacher." "Our schedule is too crowded." "Radio programs should come after school." All of these replies could be moulded into one honest answer, "I am not interested."

Yet many of these same schools bemoan the fact that they cannot afford music instruction for their children.

The phonograph has been with us for many years; and it is responsible, in a large measure, for the growth of interest in music on the part of American school children. Band and orchestra directors, desirous of winning contests, have discovered a new use for the phonograph. They study the interpretations of the masters from recordings, then apply the knowledge in training their groups. But the modern phonograph has far greater possibilities. Let me illustrate.

The Illinois All-State High School Orchestra was to play *Scheherazade* with five rehearsals. Only two members of the orchestra had ever played it before. After one reading the phonograph was brought on the scene. The players watched their music as they listened to the first record, by the Philadelphia Orchestra, then they played that section of the music. Repeating each section after hearing the magnificent performance, amplified through a loud-speaker, each member of the orchestra received firsthand instruction in tone quality, phrasing, and interpretation from an artist of the highest type. Did they forget the lesson? Never. Their performance—and the entire experience, I am sure—was very satisfactory.

Imagine yourself, playing second clarinet in *Fingal's Cave* Overture, repeating sections after a great orchestra. Remember the beautiful duet for two clarinets in the middle section? Could you play it without expres-

sion after hearing it played by fine artists? Of course not. Do you use the phonograph in this way? Do you know anyone who does? How many of our school music directors are so versatile that they can teach every member of their orchestras, bands, and choruses every detail of a great composition? And how many of us are Toscaninis or Stokowskis? Why not delegate this job to the greatest conductors of our time? For a few dollars an attachment is obtainable that will transform an ordinary receiving set into a phonograph of powerful tone, electrically amplified.

A more recently developed scientific aid to education is the recording equipment discussed by Miss Wilson elsewhere in this issue. Portable machines now available are capable of reproducing, with a fair degree of accuracy, all types of performance at nominal cost. "Just another foolish fad which costs money," some say. But let us consider its possibilities.

Have you ever heard your own organization perform over the radio? If you have, perhaps you were sorry you ever allowed the group to broadcast! Frequently, what seems to be excellent intonation and perfect balance turns out to be out-of-tune, harsh, and generally unmusical sounds when strained through the mysterious contrivances that make up the process of broadcasting. The modern microphone has a perfect ear, but shows no mercy. It tells the whole truth. It is highly advisable to first learn the truth in a private session with a recording machine—then correct the faults before going on the air. Incidentally, it has been demonstrated that students *believe* the records; after hearing themselves, they are less apt to be impatient with you when you insist on drilling for perfection.

Every high school needs recording equipment as much as it needs shop equipment. Indeed such equipment is invaluable to the speech and foreign language departments, as well as to the music education department. Furthermore, students are quick to realize the benefits they derive from individual recordings.

The possibilities of the sound film are far-reaching. Did we not witness a year's course in the physics of sound condensed into a thrilling twenty-minute motion picture at the New York conference? Can you imagine the value of a sound-film lesson in voice production or correct breathing, given by noted authorities and made available for repetition at the convenience of the class?

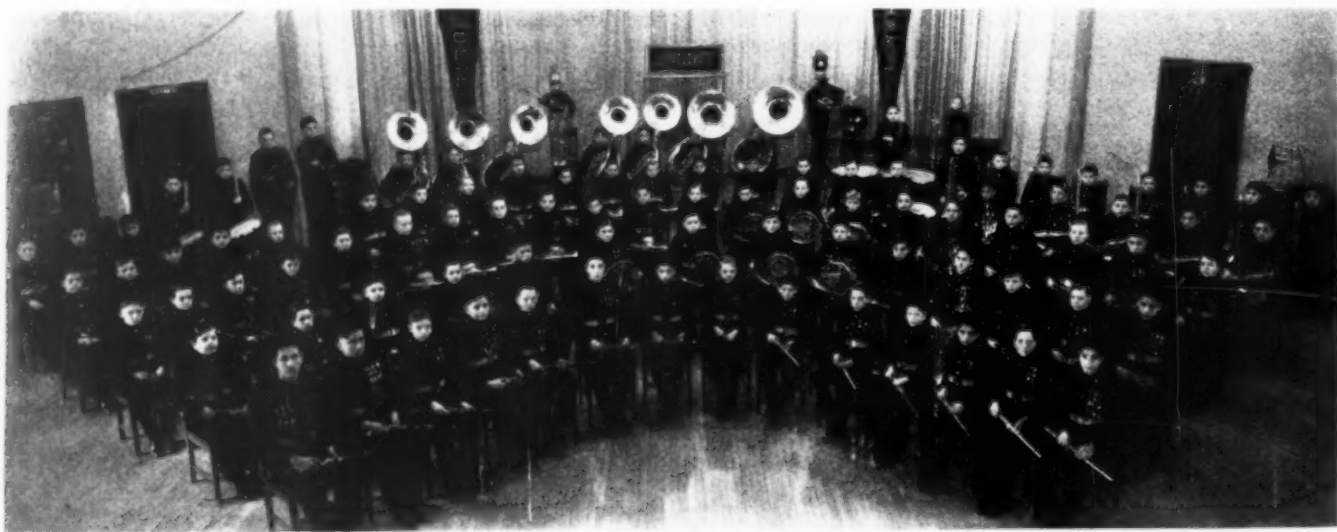
An ordinary public address system, with the loud-speaker in a room adjacent to the microphone, serves admirably to permit half of the members of a choir to hear how the other half sounds. The most progressive band directors use a public address system as an aid in marching drills and formations on the field. Many schools have public address systems, in idle storage, while the teachers remain ignorant of the uses to which the equipment may be put.

Do students sing and play out of tune because of faulty hearing, or because of insufficient concentration on pitch? Can you imagine a machine which shows graphically whether your tone is sharp or flat, and how much? Such a machine is now available. With it you can tune perfectly individual tones, unisons, or chords.

In the near future, we shall have facsimile broadcasting which will reproduce music notation—even full scores—for you in your own school or home. New broadcasting facilities in the ultra short-wave field will soon be available and may provide new and greater opportunities for the use of radio in education. The advent of television will bring to our classrooms opportunities that only the wildest imagination can visualize at present.

Despite the marvels of today, many educators are still trudging along the old path, carrying the heavy load that modern science is prepared to assume. Why not investigate these new highways of progress that lead to greater achievements with lightened burdens?

Let science be the handmaid of art. Science is willing.



JOLIET (ILLINOIS) ELEMENTARY SCHOOL BAND, FORREST L. McALLISTER, DIRECTOR

They are going to St. Louis—over one hundred strong—to play for the Music Educators National Conference and to take part in various clinics and demonstrations devoted to instrumental music in the elementary schools. The party will include some fifty members of the Joliet Grade School Band Parents Association, who, aided by various Joliet civic organizations, together with Dr. Gayle Hufford, superintendent of Joliet public (elementary) schools; Glen J. Ford, supervisor of music, and director Forrest L. McAllister, are sponsors of the trip.

The Copyright Law

COPYRIGHT INFRINGEMENT is a criminal offense punishable by prison sentences and/or the assessment of fines.

Copyright means "the exclusive right to reproduce (by writing, printing, or otherwise), publish, and sell the matter and form of a literary or artistic work in various other ways, as in dramatizing, novelizing, motion picture production, reciting in public, etc. In the United States, the Constitution (Article I, Section 8) empowers Congress to 'promote the progress of science and the useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries.' The first statute was passed in 1790; the act now in force went into effect July 1, 1909, amended in 1912. The term of copyright is twenty-eight years, with right of renewal for twenty-eight years on due application with a corresponding renewal right as to existing copyrights obtained under previous statutes." [*Webster's New International Dictionary*.]

Without such a copyright law, there would be little incentive for persons of creative ability to pursue their inventive inclinations; in fact, it would be impossible in most cases for them to do so without realizing some monetary return from their labors, for certainly the majority of persons who have made the most notable contributions to civilization's advance and to mankind's comfort and convenience have been persons not endowed with any great amount of this world's goods.

Therefore, on behalf of all those who create, especially those who create in the realm of music and the allied arts, as well as on behalf of the copyright owners, the Music Educators National Conference, through the columns of the *JOURNAL*, would wage a vigorous campaign against copyright infringement among its membership. From time to time, complaints of unfair practices among school people have come to the National office, and although no doubt many of these violations of the copyright law have been innocently perpetrated, they are nonetheless serious.

Apropos of the foregoing remarks, the *JOURNAL* takes the liberty of reprinting from the November issue of *Jacobs' Orchestra Monthly* the following editorial, which is not only timely but very much to the point:

In the June issue of a southern music magazine, publishing for the school band and orchestra field, we ran across an invitation to directors to fill out and sign a ballot wherein it was stated for his convenience that the signer was interested in having contest music recorded and wherein, also, he was asked to indicate his preference, from a list of eleven, as to the band that was to do the recording, and, further, whether he would be interested in purchasing such records, if made.

The leaders of the bands listed are of prominence in their respective fields (professional, amateur, military, and naval), and must have had, in varying degrees pointing up to considerable, recording experience. From this it is to be presumed that if they were first consulted as to the use of their names in conjunction with this movement to record contest music (and that they were not is almost inconceivable), they must have made plain to the

originators of the plan, even had these been previously unaware of the facts, the necessity of conforming to certain procedures before the records were made, much less put on sale. And yet, so many unbelievable things are done with copyright property, innocently enough the majority of times, we wish to stress, that without exact information on a given instance we are not prepared to accept that formalities of any nature have entered into the use of copyright material when this use diverges from performance privately, or publicly when not given for profit, where the formality consists solely in acquiring a printed copy of the piece performed. And because of this, we wish it made clear that we are only assuming these things we have just said in regard to the progenitors of this particular movement to record contest music and the bandleaders who, presumably, were willing to play the numbers for that purpose. We also wish it made clear that if it was the intention to record copyright material amongst these contest numbers *without having first taken certain necessary steps*, then a serious violation of the copyright law was being contemplated. These necessary steps can be boiled down, as far as the occasional recording of copyrights (such as that under consideration) is concerned, to one, and that one is: Before any recording of copyright material is done, *obtain the permission of the copyright owner*.

As intimated, our naturally trustful nature has received a cast in the eye from gazing on some of the vagaries of attitude exhibited toward copyright property. Two instances will suffice to explain, both drawn from the school field. In the first, an entire festival program, practically every number a copyright, was recorded, and, in a letter to the membership of the association that had sponsored the festival, offered for sale. No permission of the copyright owners was asked, and none granted. In the days of Good King Hal, men were hung for less! In the second instance, a copyright contest number was recorded by a certain school bandmaster, who, quite casually, mentioned to the publisher what he had done and his intention of putting the record on sale. Imagination falters at picturing the scene.

Such arrantly barefaced infringements of the copyright law by otherwise law-abiding folk can spring only from a complete lack of understanding of what is being done, and so it proved in these two cases; on the strength of a gentle tip, the canned festival program disappeared from the ken of man, and the bandleader who had recorded the single contest number made his peace with the publisher and along with it the necessary arrangements to legalize his act. And that was the end of these matters, as far as we know. Happy endings! Nevertheless, infringement had taken place, and *infringement is punishable by a jail sentence and/or fine, and may subject the infringer to a damage suit to boot*. It is bad medicine.

There should be a wide campaign of education in educational circles on this matter of infringement. Much could be done by the gentlemen so busily engaged in running recording establishments, and also by the suave agents of mimeograph manufacturers, both, from their passivity toward the problem, extremely active hornets down the necks of copyright proprietors. Perhaps it is asking too much that these cramp their selling style by explaining that there are some things under God's sun that cannot be canned or copied with the lack of formality displayed in taking off one's shoes in public. But certainly, as much as copyright owners are, and will be, loath to make a court issue of the matter where school music people are involved, realizing, as they do, that in the vast majority of such cases lack of knowledge is the father of the depredation, yet the time will come when examples will be made, not willingly, but of necessity.

Prophets of doom never have been, and probably never will be, popular; soothing syrup will always be in great demand. Because of this, we realize that for speaking forthrightly, as we have in our previous paragraph, we will be put down as a cantankerous pedlar of unpleasant and absurdly improbable eventualities by optimists who habitually turn out their cows, equipped with green spectacles, to graze in the family woodyard. That cannot be helped. But in taking leave of the subject, we should like the following understood. Anything that we have said has been said in the spirit of utmost friendliness toward those to whom we have been addressing ourselves, and in an honest effort to warn them of a danger of which, we are quite sure, the greater number have no conception.

This Rural School

MELVIN L. BROBST

Allentown, Pennsylvania

BY NO MEANS do I intend to lay out plans for a rural school music program, for to me that would be impossible. Neither do I intend to point out a plan which may prove workable in all rural communities, as I have examined those proffered by the publishers. For me, and I write this for all rural music supervisors, no such plan exists.

I care little for method when I step into a one-room school, where the dozen or so overall-clad children turn mirky faces toward me in bewilderment as I whip out the inevitable pitch pipe to begin their period of song.

Never had I been inside a one-room rural school until I accepted the position offered me after graduation from college. My mind was in confusion as I entered that first school, and the plans which I had so painstakingly prepared ran riot in my muddled brain. I had thought there were no such schools as these, that all rural schools were now consolidated, but this living bit of evidence now convinced me that here was one exception to my previous supposition.

Returning to my schedule, I discovered the reason for the disturbance: there had been no mention of the type of school in my district. Well, there I was, with eleven one-room schools and four two-room ones waiting for their music teacher.

They got their music teacher, all right. The second day I located five of the single-room schools, and two of the double-room ones. I had known at the time I accepted the position, however, that there was no supervising principal or superintendent in the district, and that I would be responsible to only the county superintendent and the five members of the school board. I found out later, however, that appealing to the board was a waste of time, unless I needed material, and that if I needed assistance in planning work, there was no one to go to except the Conference, the college where I received my training, and the publishers. I received help and a good bit of advice from all three.

Visiting each room once each week, I divided the eight grades into two groups, a primary group and a secondary group, using the same songbook for the entire room, but of course the songs for each group would be different. In the two-room schools, with four grades in each room, the entire class was taught at the same time.

I know it is nice to think of country boys and girls receiving music instruction the same as city children, but did you ever attempt to teach it to a group in which the youngest might be nine years of age, and the oldest sixteen? I have been doing it now for four years, and I truly believe I have attempted every procedure ever conceived of, and yet I have them graduating from the eighth grade and going back to their farms just as ignorant of what it is all about as they were when I saw them for the first time.

You who think music is the same for all—and you are correct in the assumption—should go out into the lanes of our country where people live the year round and not only in the summer time, and walk in on one of the country teacher's classes and ask for the opportunity to experiment with a music class. Only then will you understand the rural music supervisor's problem.

I believe that most people believe, as I believed, that all country children go to fine, up-to-date, modern consolidated schools. If that were so, then I would never have had to write these words. In the consolidated school the problems are practically the same as those in the school of the city. But where the county, or township, is still unconsolidated, the spirit of the pioneer must be manifest in the spirit of the teacher and supervisor.

As I stated before, I visited each of the schools once each week, and with the assistance offered me by publishers, I managed to outline a program which would guarantee to each child an opportunity to experience some form of musical endeavor.

The township was divided into three sections, with a school chorus formed in each. Rehearsals of each chorus were held after school in the two-room building which in our case was in the village. All schools around this village were invited to join. This plan was a joy! For the children (I invited those in the fourth grade and upward) came each week for rehearsal regardless of weather. Even now they anticipate the relief from their routine school life which membership in such a group will afford during the winter.

During the noon hour, recess periods, and after school when there is no chorus rehearsal, there are classes in all of the orchestral instruments. The response for this type of musical activity has not been so great, and in some respects I welcome this lack of instrumental interest, for I doubt if time would permit an extensive instrumental program. But there are enough taking lessons so that an orchestra is possible, and we meet once each week for a rehearsal in one of the village school buildings. For two years, we practiced by kerosene light, with children coming many miles for practice, and the wind blowing furiously down from the Blue Mountains of Pennsylvania.

Twice each year we mobilize our musical forces and present an operetta in the fall and a concert in the spring. At these occasions, it is very gratifying to hear the results, and even now I wince at the recollection of my first day in a one-room rural school.

Things are far from what they should be; however, there are many who slip between the fingers with little musical gain. When I see this happen, I comfort myself, sometimes untruthfully, with the thought that not all of the soup can be taken up, some must be left in the bowl.

And so we plod on! One never knows what to expect. A rainy day may bring with it an invitation from a wealthy farm owner to have supper that evening with the family. An invitation such as this dare not be refused. Then it is that one sees with wonderment the activities these country children participate in when out of school. During the season when the farmers butcher their stock, one can go home many an evening with fresh sausage, the best of meat cuts, and, since I am one of the Dutch in Pennsylvania, liver pudding and scrapple oftentimes make up the package.

On cold, wintry nights, when the weekly rehearsal of the orchestra comes to a close, and I turn out the kerosene lamp, one fresh-faced youngster in the organization turns to me and asks me to remain at his home for the evening. I do so gladly, fearing the icy hills and blistering snow-laden wind. That night I sleep in the same, high-postered bed with that same youngster as a bedfellow, and as the wind howls, we tell stories until the both of us fall asleep.

If you are a man, and not too old, you may receive invitations to go skunk hunting, fishing, and swimming with the older boys. And if it is late in the spring, and the birds call to you, and the beaming faces of these lads lure you on, you will go with them on a Saturday and come home exhilaratingly refreshed.

Yes, it is a far cry from the singing of a beautifully performing choir, or a brilliant interpretation given by a fine symphonic orchestra, to our little rural choruses and the orchestra which meets in the little schoolhouse on the hill each Thursday evening, but not for all of my future musical experiences would

I give up the period of musical knowledge I have acquired since I first began in the rural school.

I believe my eyes are open wider now that I have seen into the lives of these boys and girls in our rural schools. We cannot let them starve for want of the musical growth which is being so luxuriantly given out elsewhere. True, some of these young-

sters may blossom forth regardless of their limitations, but it must be brought to the attention of all educators that if we are to make our motto hold true, that if we are to have music for every child, and have every child for music, we must look to the rural school as being one portion of our national musical life which, in many respects, has been sadly neglected.

Suggestions for the Amateur Violinist

KAARE A. BOLGEN

THE AMATEUR VIOLINIST should seek, as early as possible, to acquire a large and varied repertoire. By repertoire, I mean compositions that are *fully within his reach*, musically as well as technically; compositions that he can play with the degree of artistry of which he is capable, considering his grade. If he has to struggle with technical difficulties, the composition does not belong in his repertoire. He might practice it, together with special exercises chosen to simplify its difficulties. But it should be treated as an etude. It should never be played before an audience, no matter how small.

The young student with a steadily developing technique is especially apt to sin in this respect, though it may be said in his defense that he is often guided by an overzealous teacher. The moment he has managed to stumble through a difficult composition, he is pushed before an audience in a "studio" or "artist-student" recital where he is asked to show how many difficulties he can attack at top speed for the benefit of an audience which is either puzzled or pained, even if outwardly quite voluble in its praise. Such recitals do more harm than good. No composition should be played before an audience unless it has been "worked up" and "put away" at least twice. Its performance should represent not merely another practice session but rather the *result* of many practice sessions.

There is another type of amateur who is exactly the opposite. He dreads anything new and clings forever to the old favorites, probably "Humoresque" by Dvorák and "The Swan" by Saint-Saëns. For him only one course is open: to center all his energies on combating his phobia. Let him wake up to the fact that there exists a rich variety of compositions, by old and new masters, that are safely within his technical limits.

As a foundation for his repertoire, he should study the works of the early classical writers for the violin—Locatelli, Veracini, Porpora, Rameau, Corelli, Tartini, Handel, and Haydn—all of whom have left a number of beautiful and technically simple compositions, nonetheless beautiful because of being unhackneyed. The famous violinist, Willy Burmester, has arranged several of these; his arrangements are the only form in which many of these compositions are easily obtainable. There are also in existence other collections of similar works by early masters. Any of them deserve, and should have, a place in the amateur's repertoire.

The playing of several violins together—the violin ensemble—is one part of the amateur's musical education that is generally neglected. This is perhaps the most beneficial of all the activities to be engaged in by the person who plays the violin for his own pleasure or for the pleasure of his acquaintances. Fortunate indeed are the two players who can meet regularly for the purpose of joining the voices of their violins in song. If several violinists are available, so much the better. They can either divide the two parts among themselves or use some of the music written or arranged for several violins. To be of real value, such musical gatherings should be held regularly every week on a special evening set apart for them. The players ought to be fairly even in their accomplishments, so that none of them will have difficulty in reading their parts, and so that they can alternate in playing first violin. I urge every reader who is an amateur violinist to find some friend, or to make the acquaintance of some other violinist, and organize

such a home musical activity without delay. It is from such beginnings that a truly musical atmosphere springs.

There is an extensive literature of works for two or more violins, some of them foreign editions, such as the Peters and Breitkopf editions of Germany. I shall mention here only a few of the standard works, the masterpieces, of which no student can afford to be ignorant.

Hardly a violin student in Europe is unacquainted with the duets of Pleyel. Being melodious, progressive, musically developing, and thoroughly enjoyable, these duets can really serve as the foundation of all ensemble playing. Equally valuable as foundation for ensemble experience are the *Gingham Books* by Maia Bang, who has worked for years in this country to make music a living force in the home. These books are exceedingly attractive, and moreover they provide opportunities for gaining experience in playing music arranged for three and four violins.

Corelli's six *Kammersonaten* (Chamber Sonatas) are little known and played. With their simplicity, their melodic richness, and their almost breath-taking loveliness of harmonies, one should think that these sonatas would have become known in every musical home. That they have not is a poor testimony to the musical thoroughness of the ordinary violin teacher. Corelli's *Kirchensonaten* (Church Sonatas), still less known, are also very satisfying. The *Sonatas for Two Violins* by Handel, four in number, are important works of this type, opening as they do a new world of violinistic beauty to the student. The third of these sonatas is notable for its charm. From the serenity of the "Larghetto" to the almost hilarious gaiety of the final "Allegro," it supplies some of the finest passages of early classical composition.

The works above mentioned should be obligatory. Other valuable works are the duets by Bériot, Mazas, and Spohr. The duets by Godard are very playable. The Mozart "Concertante" and the "Serenade" by Sinding are works of variety and great musical significance. It should, of course, be unnecessary to mention here the well-known Bach "Double Concerto"; on the other hand there are probably few who know his three excellent *Sonatas for Two Violins*.

Transcriptions for two violins, such as the collection *Meister für die Jugend* (Peters Edition), should also be added if possible to the repertoire of the younger student. In fact, every composition that he plays should, at sometime, be played with an accompanying violin. Besides giving him a hint of the importance of self-imposed discipline and exactitude of performance, such ensemble experience forces him to think more deliberately of the musical values involved. He has to analyze the dynamic shadings, the differences in tempi, the special accenting effects, and all other musical shadings in a far more serious way than formerly. The two violins, when united in performance, make it imperative that the players interpret all the marks of expression in the same way so that the proper balance may be preserved between the instruments during the entire performance. In every way, duet playing develops musical understanding and provides the student with the most pleasant entertaining and imaginative.

Recent years have witnessed a gratifying increase of music interest in our schools. Music courses are part of the curriculum of grammar schools, as well as of junior high schools, high

schools, and colleges. Such courses are bound to exert a healthful influence on the musical life of the community. But such school work cannot wholly take the place of active, self-imposed duet or ensemble playing in the home. Similarly the school orchestra, that most wonderful institution of our modern educational system, is a fine thing, but it alone is not sufficient for all ensemble needs. Furthermore, its effect on the violinist from the standpoint of his technical development is oftentimes more detrimental than beneficial.

In the first place, the conductor is not always a violinist himself. In this case, since by far the greater number of orchestra players are violinists, the conductor should have a violinist as assistant or as adviser. In the second place, the conductor does not always emphasize accuracy and musical quality in performance. Unfortunately, a few conductors seem to be much more concerned with selecting difficult pieces that impress by their surface technicalities. In the third place, the conductor often sets the pace by the most advanced of the pupils, letting the less fortunate ones struggle along as best they may, instead of selecting his material within the capacity of the most elementary of the members. And finally, the pupils are not always given the opportunity to take their scores home for private study, which alone would have insured benefits in proportion to the time spent with the orchestra.

However, greater than any of these is the danger of having a pupil become an orchestra player before he is ready to do so. Particularly in smaller schools one may find violinists, both in the elementary and advanced grades, who are not at all prepared for their orchestra chairs. The director is so eager to get a "big" or "complete" orchestra that he drags in anybody he can get, giving little thought to whether or not the pupil in question has reached the stage where orchestra experience will benefit him.

The director of the school orchestra should always keep in mind that his orchestra exists primarily for the benefit of its members. Therefore, he should accept no pupil—especially is

this the case with the violin section—unless his reading ability and general playing positions are solidly and correctly established, and above all, unless he has had the necessary preparation. This preparation includes the duet and ensemble playing that I have been advocating here. No student should enter an orchestra *unless he has had at least one year of such experience*. The director should cooperate with the violin teachers in encouraging and organizing this type of practice.

To the inexperienced player the orchestra work may easily result in carelessness of bowing and intonation, dependence on others to carry him over difficult passages, and carelessness of execution in general. Only by preliminary training in a group where the result of the whole depends on his own individual performance, will he receive full benefits from his orchestra membership. Then he will grow in experience and efficiency together with the rest of the members instead of "having a lot of fun" without experiencing any of the feeling of responsibility and union which gives true enjoyment to orchestra playing.

If every leader of a school orchestra would insist on this preparation from every student violinist accepted into his organization, he would do a service to music in general and also greatly strengthen his own orchestra, for the most difficult places to fill in any junior orchestra are undoubtedly those in the string section. He might have to sacrifice the size of his orchestra in the beginning. It might take some time and patience to bring the students together and get them to work in groups, beginning with duets, then violin trios, and violin quartets, and then introducing them to full string quartets and other chamber music combinations. But in the end all his efforts will be well repaid. He will have had a part in building a musical community.

These groups must always gather in the homes. The moment they become organized so well that they are semicompulsory, or are conducted in schoolrooms after or during school hours, their musical and pedagogical value will in large measure be lost.

Music and American Youth Broadcasts

SATURDAYS, 11:30 A. M., E. S. T.

THE 1938 spring series of Music and American Youth broadcasts was introduced to a nation-wide radio audience Saturday morning, January 22, at 11:30 A. M., E.S.T., over the Red Network of the National Broadcasting Company. Continuing each Saturday at the same hour and over the same Network, through March 26, the programs, as heretofore, are featuring choral and instrumental music by selected school music groups from points, north, south, east, and west. A feature of the broadcasts is the appearance of persons prominent in the educational field, speaking on different phases of music work in the schools, and explaining the purpose and function of the Music Educators National Conference, under whose sponsorship the Music and American Youth programs are being presented. Following is a tentative schedule indicating the cities from which the broadcasts originate, and giving the names of the chairmen and speakers, and, insofar as possible, the names of the music groups participating, as well as the topics chosen for discussion.

January 22—Philadelphia. Upper Darby Senior High School Choir. Clyde R. Dengler, chairman. Mrs. Frances Elliott Clark, speaker. Topic "One Hundred Years of School Music."

January 29—New York. Oyster Bay A Cappella Choir. James E. Williams, chairman.

February 5—Madison, Wisconsin. Junior and senior high school, college and post-college groups from Madison, and the University of Wisconsin. Edgar B. Gordon, chairman and speaker. Topic, "Music in Social Life."

February 12—Detroit. Choirs from Flint, Michigan. William W. Norton, chairman. C. V. Buttelman, speaking from Chicago. Topic, "The Music Educators National Conference and Affiliated Organizations."

February 19—Boston. Music groups from Newton, Belmont and Quincy. Warren S. Freeman, chairman. Commissioner of Education James G. Reardon, of Massachusetts, speaker. Topic, "Music and the State Education Department."

February 26—Salt Lake City. City school music groups. Lorin F. Wheelwright, chairman. Superintendent L. John Nuttall, Jr., of Salt Lake City, speaker. Topic, "Music for American Youth."

March 5—Richmond, Virginia. Richmond school music groups. Walter C. Mercer, chairman. Russell V. Morgan, speaking from Cleveland. Topic, "Listening to Music."

March 12—Cleveland, Ohio. Oberlin music groups. Arthur L. Williams, chairman. A. R. McAllister, speaking from Chicago. Topic, "Instrumental Music in the Schools."

March 19—Denver, Colorado. Denver school music groups. John C. Kendel, chairman. Superintendent A. J. Stoddard, speaker. Topic to be announced.

March 26—Philadelphia. Philadelphia school music groups. George L. Lindsay, chairman. Speaker to be announced. Topic, "One Hundred Years of Public Education in St. Louis."

The Pacific Coast spring series, sponsored by the California-Western and Northwest Conferences, includes six programs, tentatively scheduled to begin Saturday, March 5, and to continue each week through April 9. The broadcasting facilities are the Western Division of the Red Network; the time, 5:30 to 6:00 P. M., P.S.T. Leslie P. Clausen is general chairman; Walter Welke, associate chairman.

Watch the radio columns of your local newspaper for information concerning the station carrying Music and American Youth broadcasts in your vicinity. Urge your students, their parents and friends to listen to Music and American Youth.

The National Broadcasting Company and Music and American Youth will welcome your reactions to these programs. Address your communications to Peter W. Dykema, Chairman of the Committee on Broadcasts, in care of Teachers College, Columbia University, New York City.

Music in the Activity Program

ADOLPH W. OTTERSTEIN

Head, Music Department, State College, San Jose, California

SINCE the activity program in the school strives to integrate the several major social functions, its scope includes the following:

Production, distribution, consumption, conservation, transportation, communication, extension of freedom, recreation, education, aesthetic expression, religious expression, and individual integration.

Music, though it has usually been taught as a separate subject in the curriculum—even in the activity program—cannot be isolated; nor will an activity be complete without the inclusion of the music experience.

If, for instance, the activity concerns the southwestern Indians, the production and distribution of materials is definitely brought out in the music of the people. Communication also involved a form of music—the use of the drum. The Indians sang and played games to music, so their recreation was a part of the music program. Composing original songs for his loved one gave the Indian brave a creative outlet, while the entire tribe participated to various extents in the series of musical ceremonies and dances comprising their religious worship.

Therefore, it would indeed be a dull study of the southwestern Indians if the music of these people were ignored. Yet such is often the case in the music program.

The same may be said of people of higher culture as well as of the primitive people, for nationality is probably better expressed through native art forms than any other way. For example, the music of the Gypsies of Spain can be contrasted with German and Norwegian music, with the Swiss yodel, with American Negro music, and with the South American rumba.

By singing their songs, dancing their dances, reading their poetry, and in general participating in the aesthetic expressions of the people of other lands and ages, the children may experience the same cultural benefits that the creators derived from their works of art.

If the children are given the opportunity of creating their own music, poetry, and idioms for the countries and peoples they are studying, the activity will take a progressive leap towards its objectives. Learning is not merely acquiring facts and fancies; it involves the ability to acquire the attitudes of other people, the ability to probe into the innermost recesses of their thoughts.

In view of the foregoing statements, the objectives of the music program in the activity curriculum are briefly stated as follows:

(1) To further the integration of the individual through music and art, and bring him to a more complete understanding of other peoples, times, and places.

(2) To create an intelligent and critical attitude toward the music of various countries and times, so that the child will have a better understanding of music in general.

(3) To create a desire on the part of the child to further his study of music by playing an instrument, or by singing in choirs and glee clubs.

(4) To create a desire to know the technique of music—how it is written and played—and to acquire skill in the writing and playing of music.

(5) To develop in the child a better understanding of the peoples of the world through a study of their music, and thereby create a wholesome understanding of places and peoples other than his own.

Toward the attainment of these objectives in the classroom, various approaches to the study of music should be employed:

Singing. Folk songs, art songs, and different types of music of other countries and peoples should be used. These songs may include those of religious expression, recreation, or work.

Listening. Through the use of the phonograph the finest music can be brought into the classroom—music by the world's greatest composers. Different kinds and styles of music material and historic composition can be studied and enjoyed through this procedure.

Rhythmic expression. All peoples, from the most primitive to the most highly cultured, have developed a rhythmic expression, and children should be brought into contact with their characteristic games and dances.

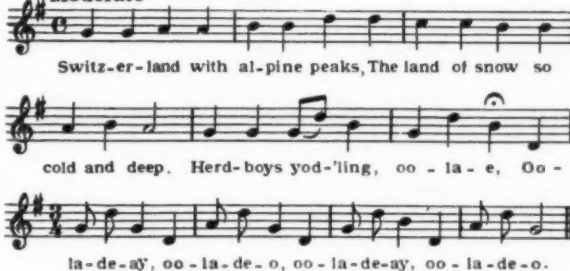
Creative music. As an outgrowth of the activities suggested above, the children will become absorbed in the traditions and cultures of the time and place they are studying, and they will naturally desire to create stories and music in the idiom of the people.

Technique. The musical technique necessary to accomplish the above-mentioned objectives will be taught, not merely for its own sake but in response to an obvious need. So that this technique will be the means to a better understanding, and not to an end in itself, the objective should be clear to the learner.

Through the coöperation of the San Jose school board, I taught music in the combined high fifth and low sixth grades in the Lincoln School. An activity called "Homes and Peoples of European Countries" had been launched, involving the study of architecture, home life, climate, industries, clothing, art, and literature in Holland, Ireland, Spain, Switzerland, Norway, France, and Germany.

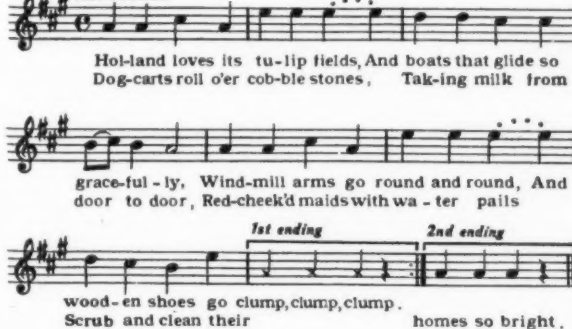
SWITZERLAND

Moderato



HOLLAND

Moderato



Samples of songs created by fifth and sixth grade pupils in
Lincoln School, San Jose.

M. WITMARK & SONS

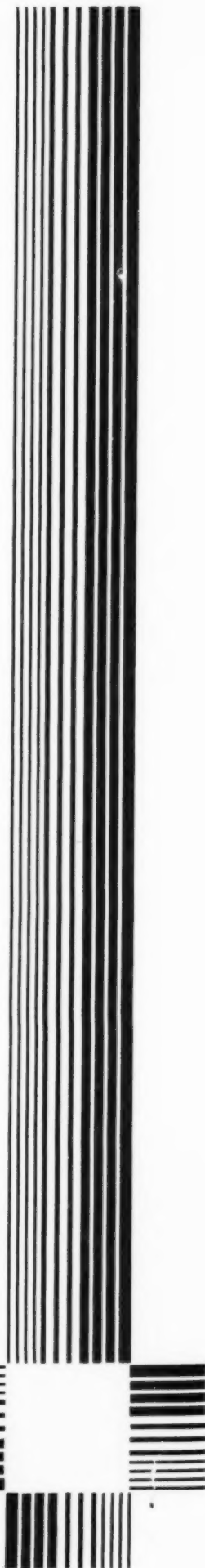
FORTHCOMING PUBLICATIONS OF INTEREST TO MUSIC EDUCATORS

Pathways of Song. Volumes three and four, each for high voice and low voice by Dr. Will Earhart and Frank LaForge. A continuation of this very successful series with the same scrupulous editings and translations, with an added feature of including modern songs by Strauss and Debussy. **The Lockhart String Class Method.** The application of the successful Lockhart instrumental techniques to the String-Class. **Bugles and Drums** by Lee M. Lockhart. A class method for teaching these instruments together, also based on the Lockhart instrumental techniques. **Prayer** from "Hansel Und Gretel" by E. Humperdinck, arranged by William J. Reddick,—the mixed voice arrangement of this famous work as used on the Ford Sunday Evening Hour. **Labate Oboe Repertoire.** A collection of easy and moderately difficult oboe pieces by the first oboe of the New York Philharmonic Symphony Orchestra. **Tramp Tramp Tramp** by Victor Herbert, transcribed by F. Campbell-Watson. A symphonic band transcription of the famous song from "Naughty Marietta." **Fundamentals of Musicianship.** Abridged Edition Book II by Smith, Krone and Schaeffer. A continuation of this unique and successful text.

and from

REMICK MUSIC CORPORATION

Parade Front! A march folio, arranged by Lieut. Chas. Benter containing: Avalon, Smiles, Don't Give Up The Ship, American Independence, The March of Time, Song of the Marines, Put on Your Old Grey Bonnet, Yoo Hoo, Caisson Song and The Old Grey Mare, and The Whip. **Remick Concert Band Folio.** Easy-to-play band arrangements by Ferde Grofe of: Beside A Babbling Brook, By The Light of the Silvery Moon, The Japanese Sandman, Memories, My Buddy, Nagasaki, Sweet Georgia Brown, and Till We Meet Again.



To fit the music program into this picture, I chose a representative list of folk songs from these countries, and with the co-operation of Lydia Codone, room teacher, and Lucy Stacey, student teacher, taught the following program:

A folk song or two from each country; dances created by the committee of students studying the traditions of the countries; music, created for original poems involving a concept of the different countries, in the style of the country represented.

In addition to these music activities, the children made costumes, constructed homes typical of the countries being studied, and made stage scenery and cycloramas for the various scenes to be used in the culminating program.

The rhythms were taught during the physical education period, the poetry written during the creative expression hour, and the songs composed during the music period, which also included singing and listening activities. Nearly all the folk songs were learned in two parts and the listening lessons were representative of the various countries.

The technique employed in creating the music was as follows:

The poem and a music staff were placed on the blackboard. As the music was composed and selected by popular vote, it was written by the instructor on the music staff; this created unusual interest among the children. Some attempt was made by members of the class to do the writing themselves. When the piece was finished, the whole song was copied by the children in their notebooks for future reference.

Some of the folk songs and dances used, together with the countries represented, are listed as follows: Holland—"Amsterdam" and "Hendrickska"; Ireland—"Wearing of the Green"; Spain—"Estrellita" and "Cielito Lindo"; Switzerland—"The Yodeler" and "Annette and Brother John"; Norway—"The Disappointed Fisherman"; France—"There Was a Little Maiden"; Germany—"Ach, du lieber Augustin" and "Die Lorelei."

With the stage set so that a cyclorama picturing a home from each country could be lowered, the class presented the culminating program in the assembly hall for the upper grades. First singing a theme song as a group, the children then performed the original songs they had composed about each country, followed by the folk songs they had learned. Each cycle was concluded with a characteristic folk dance, performed by individual committees which had specialized on the study of one country. Short descriptions of each country, written by the class, were read in the course of the performance. The following quoted paragraphs are representative of material written by the children:

Irish music is very sentimental and lovely to hear. Then, too, we hear in the jigs and hornpipes joyous rollicking tunes which make our feet want to dance. The Irish people love to sing their patriotic songs.

The homes of Ireland are very quaint. Many are built of stone or sod. The roof is heavily padded with sod. Sometimes it is thatched with straw which is either put on in layers, or

woven, or held down by means of ropes. There are no large forests there. Thus, you see, the life of these people of Europe is greatly influenced by their surroundings. We have found that their songs, dances, and customs are a direct result of their daily life.

The people of Spain live in tile-roofed, stucco-walled homes because of the warm sun of Southern Europe. The roofs can be flat for there are no snows or heavy rains. The Spanish people are very gay; and they like the out-of-doors.

In the forests of Germany we see that the homes are gaily decorated with lumber.

Switzerland, with its cold and strong Alpine winds, has homes of wood with stones on the roofs. Their songs are mountain songs.

In the wooded mountains of Norway there are homes carved of wood. Their songs are not only of the mountains but also of the sea.

Most of France is a plain. French homes are built of clay and stone with slate roofs.

Holland, because of being below the sea, has its homes built close together on dikes; they are made of tile and brick with steep roofs because of the heavy rains there.

In evaluating the program, the following criticisms and observations might be made:

Considering the usual reluctance on the part of boys toward singing, the responses were gratifying to the instructor. In creating songs, the boys did most of the work, and it was not until after the creative work was well underway that the girls took part. The attitude of the class was splendid, and there was never a problem of discipline. All the children seemed to enjoy the work.

Nothing was attempted by way of musical technique. In fact, the instructor and class did not find any time to devote to this phase of the activity. The class was too busy making the music to study how it was done. If the program had gone further, a natural desire on the part of the children would have opened avenues for this experience.

Because of the nature of the work and the interest of the children, there was a desire on the part of the grade teacher to continue this procedure.

More time should have been spent in listening. This phase of the activity was neglected because of the pressure of time and the necessity of preparing the culminating program. The class worked well under pressure, however.

It would be asking almost the impossible to expect the classroom teacher to do the creative work in addition to the type of activity carried on in this unit. However, the average teacher should be able to teach the rhythms with a little study; she could teach the songs; and she could inspire the children to create the words to be set to music. She could have the children create and write the tunes and then ask a more experienced music teacher to assist. This was the procedure followed in creating the folk songs. It was not until many years after the songs were created that they were put down in printed form.



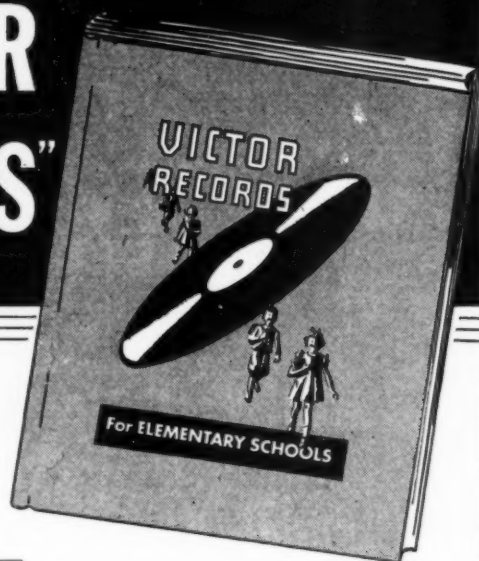
THE MAYWOOD (ILLINOIS) GRADE SCHOOL ORCHESTRA, SAM BARBAKOFF, CONDUCTOR

They are going to St. Louis! There will be one hundred and five of them from the elementary schools of Maywood and Melrose Park (District 89). Their average age is 11½ years, and they range from second to eighth graders. Their participation in the Conference program and clinic sessions at St. Louis is made possible by the Orchestra Parents Association of District 89—thirty-five of whom, with fifteen sponsors, will accompany the party. Co-operating with Mr. Barbakoff and A. C. Forgue, President of the Orchestra Parents Association, in planning the trip are Superintendent Eugene LaRowe, Assistant Superintendent C. H. Pygman, Principals Walter B. Eriksen and George Staunton, and Ann Trimmingham, music supervisor.

Send today for your Free Copy of New Catalog

"VICTOR RECORDS FOR ELEMENTARY SCHOOLS"

This catalog lists thousands of Victor Records which have been recorded for your use. It's arranged in convenient form for ready use. You'll find it of great value! Send for it today—to Educational Department, RCA Manufacturing Co., Inc., Camden, N. J.



These Low Cost RCA Victor Electrolas Help You Teach with Records

The use of Victor Records for music teaching has proved highly efficient. RCA Victor Electrolas illustrated are excellent for the playing of records in

schools. Low in cost, they offer the newest features for fine performance in classroom or auditorium. Your nearest RCA Victor dealer has them on display.

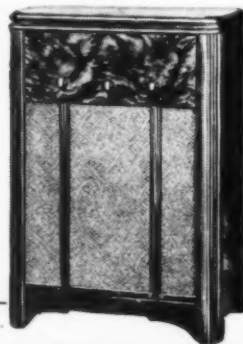


← RCA Victor Electrola Model R-96

This fine little instrument provides volume which makes it ideal for general classroom use—plus tone that does full credit to every record.

RCA Victor Electrola R-99 →

One of the finest instruments ever created for record reproduction in school music room or auditorium. Is first phonograph ever capable of releasing all the musical beauty in Victor Higher Fidelity recordings.



A Quintet of Music Books Every Music Teacher Should Own!

Written by leading music authorities, this group of books contains facts every music supervisor or teacher wants at his fingertips. The books, "The Victor Book of the Opera", "What We Hear in Music", "The Victor Book of the Symphony", "Music and Romance", "Music Appreciation and History of Music"—are available at your RCA Victor dealer's.

Modern schools stay modern with RCA tubes in their sound equipment.

RCA presents the "Magic Key" every Sunday, 2 to 3 P. M., E. S. T., on the NBC Blue Network



RCA Victor

SOUND SERVICE FOR SCHOOLS

EDUCATIONAL DEPARTMENT

RCA MANUFACTURING CO., INC., Camden, N. J. • A Service of Radio Corp. of America

Can Everyone Use Music Tests?

DOROTHEA DOIG
Psychologist in Music, Cleveland, Ohio

THE QUESTION of the administration and interpretation of music capacity tests has occupied the attention of persons in psychological as well as educational service. The main issue has been the relative merits and values of the test results when given under two different conditions; one, by an intelligent but inexperienced person, the other, by an experienced and, of course, intelligent person. Opinions have been based on observation and on actual experiment. What has been the conclusion? There seems to be general agreement as to the advisability of having a trained person administer the tests and interpret the results, in spite of which inexperienced and untrained persons continue to give the tests with varying results. Is there a solution to the situation?

Let us take two examples. The following is the report of two music teachers who have attempted to use music capacity tests in connection with their teaching. Miss A is a music teacher in an elementary school with an enrollment of about twelve hundred pupils; Mr. B is a music teacher in a junior high school of five hundred pupils. Both teachers have been successful in their teaching; Miss A's supervisor and principal speak well of her ability as a musician and as a teacher, and Mr. B's record as a teacher in the same school for seven years is a credit to his ability as a musician and as a teacher. Miss A uses the *Seashore Measures of Musical Talent*; Mr. B uses the *Kwalwasser-Dykema Tests*. Miss A regards the test records as confidential information for her own use, and explains to the pupils that she is making an experiment and wishes their coöperation. Mr. B discusses the test results with pupils individually, and feels that it is an unusual musical experience for the pupils and that, at the same time, it gives him valuable information regarding the musical capacity of the pupils in his classes. Neither one of the two teachers has had any definite purpose in mind other than a desire to make use of these aids in music education. Neither one has had any training or experience in tests and measurements.

As we examine these two programs several questions come to our minds. Have the purposes justified the time spent in obtaining the information? Have the results been sufficiently satisfactory to justify their use? What sources of information are available which would have been a valuable aid to these teachers, had they known about them?

Both teachers have done as conscientious and thorough a piece of work as they have known how to do, but because of their lack of training in psychological measurements they have been able to make a limited use only of the test records, which have been obtained at the expense of hours of their own and of their pupils' time. These two teachers depended on phonograph records and the manuals for information regarding music capacity tests and the administration and interpretation of results. Both have expressed the opinion that the information in the manuals was inadequate. Mr. B says that in his opinion his difficulties have been due to: (1) Lack of knowledge of tests and measurements in general; (2) Limited knowledge of the best procedure to follow in giving the tests to groups of individuals. It was necessary for him to repeat tests, and to add to the directions given in the manual in order to obtain results that were fair to the pupil. Terman, *Measuring Intelligence*, says that "persons not experienced in administering tests cannot appreciate the numerous opportunities for unconscious transformation of a test. Only a trained examiner should dare to vary the formula without risk of invalidating the result, and even he must be on guard. Study of procedures and much practice is necessary."

Miss A says that she has been limited in her use of the test results because she did not know: (1) The general conditions necessary for conducting and obtaining satisfactory results; (2) The sources of information regarding the development and use of the tests which would have been an aid to the procedure in administering the tests and in interpreting the results. For example, Miss A did not know what to do with the test records for pupils of the fourth or sixth grades since only norms for fifth grade, eighth grade, and adults are given in the manual; or that the usual procedure requires the classification of the six tests instead of using an average as a basis for the interpretation in terms of possibilities for musical achievement. Much of this additional information is available in *Stanton Measurement of Musical Talent*. Mr. B and Miss A are fortunate that someone in an administrative position has taken sufficient interest in their work to see that they have been informed of additional sources of information about music capacity tests. There are others who have experienced similar difficulties and nothing has been done about it.

What are some of the important factors to be considered in obtaining the best results from any psychological tests in a practical situation? First of all, the examiner should know the reliability and the validity of the tests to be used. A test is said to be reliable if it measures accurately. One way of determining the reliability of a test is to measure the same individual more than once. Do you know the method of determining the reliability of the test you wish to use and the results? A test is said to be valid if it measures what the author or inventor claims that it measures. Do you know the criterion of validity of the test you wish to use? An examiner should know that the measuring implement is accurate and that the result of the measurement is of practical use in the given situation, or the time, energy, and money spent in obtaining the test results will be utterly wasted. An examiner should know thoroughly the tests themselves, having taken them personally, as well as the experimentation that took place during the development of the test. This will enable the examiner to know whether the group or individual is responding as expected. The examiner should know what ideal conditions mean and should strive to attain such conditions in the test room.

Just as in teaching, one should realize one's responsibility to the pupils; be sympathetic to all in a group, if working with a group of pupils; and, at the same time, respect the time and feelings of the group as a whole. Bingham, *Aptitudes and Aptitude Testing* (p. 244), says, "In scoring tests as well as in giving them, the greater the care exercised in seeing that the specified procedures are strictly observed, the greater the likelihood that the scores may be of real use . . ." The results of investigation in methods and procedures for psychological testing have suggested the importance of securing rapport, optimum directions, ideal room conditions, avoidance of fatigue, and other factors which might affect the test results.

Stanton's discussion of test administration in *Measurement of Musical Talent* is in keeping with the conditions suggested as adequate by the majority of writers on the general subject of administering psychological tests. She recommends familiarity with the following: *Psychology of Musical Talent* by Seashore; "An Historical, Critical, and Experimental Study of Seashore-Kwalwasser Test Battery" by P. R. Farnsworth (*Genetic Psychological Monographs*, IX, 5, 1931); "Studies on Seashore Measures of Musical Talent" by Ruth Larson (University of

CARL FISCHER

AT THE MUSIC EDUCATORS
ST. LOUIS

MARCH 27 - APRIL

Carl Fischer Representatives

MUSIC EDUCATOR'S BASIC METHODS

Modern Methods by Well-Known
Music Educators

for

VIOLA.....Sopkin
CELLO (2 Books)...Marcelli
STRING BASS
(2 Books).....Marcelli
CLARINET (Albert or Boehm
Systems).....Liegl
CORNET (Trumpet).Hindsley
Each Book @ 75c



SYLVIA VOORHEES
Mgr. Educational Dept.



J. TATIAN ROACH
Eastern Representative

STRINGS FROM THE START

A Course in Solo and Ensemble Playing for
VIOLIN, VIOLA, CELLO AND BASS
by E. Jones, G. Dasch and M. T. Krone

VIOLINS A & B .75	CELLO75
VIOLA75	STUD'S NOTE BOOK .25
MANUAL-SCORE ("String Class Teaching") . . 3.00	

||

THE BAND ON PARADE

by RAYMOND F. DVORAK

Price — \$2.00

The only complete book of its kind. Gives detailed instruction on every conceivable marching formation or parade display.

||

AMERICAN ORCHESTRA EDITION

An edition of major works for orchestra, adhering strictly to the original, and adapted to the instrumentation of American Orchestras. Complete Conductors' Scores published.

MODERN BAND ARRANGEMENTS

The basic instrumentation of the Modern Band Arrangements conforms to the standard adopted by

the American Bandmasters' Association and the National School Band Association. Where compositions require a special grouping of instruments for more effective rendition, an ample number of parts is provided to assure a well-balanced performance.



CARL FISCHER, Inc.

Cooper Square, New York

PRESENTS

INTERNATIONAL CONFERENCE
MISSOURI

JEFFERSON HOTEL

at the National Conference



CARROLL G. CAMBERN
West Coast Representative



CLARENCE PARRISH
Mid-Western Representative

THE CHIMES OF NORMANDY

Famous Light Opera

by ROBERT PLANQUETTE

A Condensed Version in Two Acts
Adapted for High School and Com-
munity Performance.

Adapters

Music — J. Spencer Cornwall

Book and Lyrics —

W. O. Robinson

Price — \$1.25

THE FLYING DUTCHMAN

Richard Wagner's Well-Known Opera

Arranged for Senior High School Production
For Mixed Voices (or for Girls' Voices only)

by BERTA ELSMITH

Full Vocal Score and Libretto \$1.00

Orchestration on Rental

SIGNPOSTS TO MUSIC

by ALVARETTA WEST

Price — \$1.50

Student's Work Book — 25c

An exceptional "Appreciation" book. Stimulates singing, playing,
listening and outside reading.

New Additions to the

TROUBADOUR SERIES

Four-Part Choruses for Junior H. S. Boys
Especially Adapted for Adolescent Voices.

by MAE NIGHTINGALE

Five Famous Stephen Foster Songs

Beautiful Dreamer . . . . .	.12
*Camptown Races . . . . .	.15
Jennie with the Light Brown Hair . . . . .	.12
*Oh! Lemuel . . . . .	.15
Old Folks at Home . . . . .	.12

*With diagrams for Minstrel Orchestra.

Recent Additions to the

WALTER ASCHENBRENNER SERIES

FOR A CAPPELLA CHORUS

Among the Roses (SSAATTBB)—Grieg . . . . .	.12
My Sweet Repose (SSATTBB)—Schubert . . . . .	.15
(Also arranged for TTBB)	
Night (With Bar. or Sop. Solo)	
(SSAATTBB)—Gretchaninoff . . . . .	.15
On Gazing at an Old Painting (SSATTBB)—Wolf . . . . .	.12
Solvejg's Slumber Song (With Sop. Solo)	
(SSAATTBB)—Grieg . . . . .	.15
Springtide (SSAATTBB)—Grieg . . . . .	.15
Hymn to the Virgin (SSAATTBB)—Bortniansky . . . . .	.12

Yor mball Hall, Chicago, Ill. ● Metropolitan Theatre, Boston, Mass.

Iowa Studies, Series on *Aims and Progress of Research*, II, 6, 1930). These authors have discussed the development and also the reliability and validity of some of the music capacity tests. Add to these references Stanton *Measurement of Musical Talent*, for she discusses important factors to be considered in giving music capacity tests, illustrated in some instances by specific examples. She emphasizes conditions of quiet in the test room and their control, test supplies, test sequence, promptness in beginning appointments, grouping of children according to age and educational advancement. The examiner, Stanton says, should be sympathetic, alert, previously acquainted with any personality problems or physical defects particularly of the ear, and should see that quick, unnecessary or noisy movements are avoided. The directions should be brief, and a verbal and written practice period should be given to permit individual assistance and further directions if necessary before beginning the test.

The pupils should be prepared for the test program in a number of ways. If the individual is to give up a considerable amount of time for such a program, it is only fair that he should know the purpose of the program as far as he is concerned. The explanation of tests that are in a sense measurements, and at the same time tests, should be made clear to the pupil. What, specifically, are the tests he is about to take? Are they like any that he has taken before? While the music capacity tests are hearing measurements of certain factors used in music study, Stanton likens the interpretation of results to those of physical measurements, that is, an individual may find that he is tall or short or average for his age in physical measures. They are tests in that there are some difficult places for everyone. You are familiar with the Snellen Test Chart quite generally used in examining the eyes. The row of smallest letters is so difficult that it is rarely, if ever, read correctly. So in the hearing measurements, it is necessary to include some examples that are rarely if ever perceived, in order to learn the finest discrimination an individual is capable of making. The examiner who knows and likes working with people, who understands people, whether children or adults, will know a number of means of obtaining the rapport of the group. By discovering and making adjustments based on difficulties of hearing and other individual problems, much can be done to win the confidence and attention of the pupils.

Few music educators or psychologists advocate that music

capacity tests should be administered and interpreted by anyone other than an examiner trained and experienced in tests of the kind. Larson, "Influence of the Study of Musical Talent on Trends in Music Education" (1934 *Yearbook*, Music Educators National Conference, p. 231), says that success of a research project "depends on the reliability and validity of testing materials, and upon the preparation, experience, and skill of the experimenter." And he says further, "I am not willing to say that our present talent tests are at the stage where they should be used by others than those who have had an adequate preparation for their use." The same may be said regarding a service program.

The issue remains the same, namely, the relative merits and values of test results when given by experienced or inexperienced examiners. The experiences of the two teachers, whose attempts to use music capacity tests have been reported in this paper, only bear out the opinion that inadequate knowledge of the tests to be used and the procedures involved permit a limited use only of the test results. The indiscriminate and even unscrupulous use of the intelligence tests that has led to the establishing of psychological clinics and bureaus in connection with schools, colleges, and other authorized centers points the way to a sane use of measures of musical capacity as one of the many aids in music education. There are a few public schools which have trained psychologists engaged for part or full time in music testing and counseling. It is probable, therefore, that in many schools the services of an experienced examiner may not be available, in which case if an individual teacher wishes to conduct a music testing program in her classes, the decision rests with her. Teachers are and will continue to use music capacity tests until it is possible to offer this service from an organized center.

Because of this, it seems advisable to urge those who wish to accept such a responsibility to prepare themselves for the administration of these tests by reading, by studying information regarding the tests, and by practicing the giving of tests; but at the same time, it is well to warn them to use the results cautiously, not for guidance but as an administrative aid only in their own teaching. Only in this way will the individual teachers become aware of the problems involved and of the potentialities existing in the application of the test results.



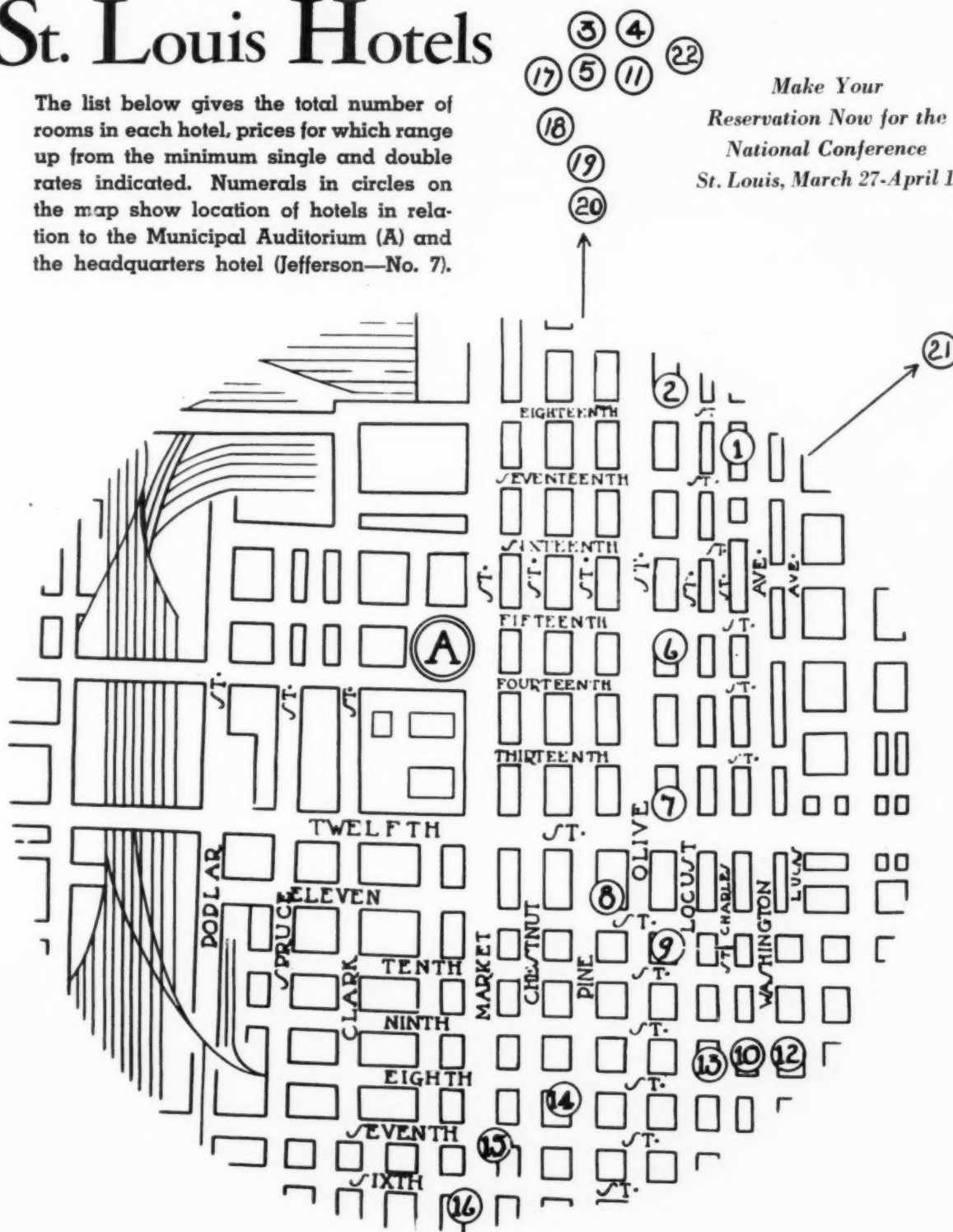
MUSIC DEPARTMENT STAFF, ST. LOUIS PUBLIC SCHOOLS

Standing: Eugene M. Hahnel, Supervisor of Music. Lower Row: C. Louise Mann, Grace D. Albrecht, George A. Bluthardt, Leontone Meyer, Birdie E. Hilb, Ernest Hares, Libero Monachesi, Vernon J. Barrett, Henry B. Maginn, Delbert H. Cleland, Ernest P. Stamm, Arnold Zopl. Second Row: Elsie Press, Helen L. Graves, Jeane C. Gannon, Hulda C. Stenwall, Hilda C. Mohr, M. Teresa Finn, Elizabeth Pratt, Elizabeth Gunn, Marguerite Grace, Ruth Krausse, Constance McLaughlin, Elsie Brix, Sara M. Conlon, Joseph E. Perrine. Third Row: Charles A. Humfield, William G. Brown, Charles Triska, C. Spencer Tocus, Robert C. Hahnel, Wirt D. Walton, Stanley Lee Henderson, Leah N. Guthrie, Ethel B. Huffman, Clarence Hayden Wilson.

St. Louis Hotels

The list below gives the total number of rooms in each hotel, prices for which range up from the minimum single and double rates indicated. Numerals in circles on the map show location of hotels in relation to the Municipal Auditorium (A) and the headquarters hotel (Jefferson—No. 7).

Make Your
Reservation Now for the
National Conference
St. Louis, March 27-April 1



HOTEL RATES IN ST. LOUIS

Key		Single	Double
(15)	American, 6 N. 7th St. (275).....	\$1.50	\$2.50
(5)	Chase, Lindell & Kingshighway (500).....	3.00	4.50
(2)	Claridge, 18th & Locust (350).....	2.00	3.00
(4)	Congress, 275 N. Union Blvd. (126, apts. 28).....	2.50	5.00
(19)	Coronado, Lindell & Spring (700).....	2.00	4.00
(9)	DeSoto, 11th & Locust (300).....	2.00	3.00
(21)	Fairgrounds, 3644 Natural Bridge (250).....	2.00	3.00
(18)	Forest Park, 4910 West Pine Blvd. (400).....	3.00	5.00
(3)	Gatesworth, 245 Union Blvd. (380).....	3.00	4.00
(7)	Jefferson, 12th & Locust (800).....	3.00	4.50
(17)	Kings-Way, Kingshighway & W. Pine (270).....	2.00	3.00

Key		Single	Double
(12)	Lennox, 9th & Washington (350).....	\$3.00	\$4.50
(8)	Majestic, 200 N. 11th (200).....	1.75	2.75
(14)	Mark Twain, 8th & Pine Sts. (264).....	2.50	3.50
(1)	Marquette, 18th & Washington (350).....	2.00	3.00
(13)	Mayfair, 8th & St. Charles (400).....	3.00	4.00
(20)	Melbourne, Grand & Lindell (400).....	2.50	4.00
(11)	Park Plaza, 220 N. Kingshighway (50).....	3.50	5.00
(22)	Roosevelt, Delmar & Euclid (250).....	2.00	3.00
(10)	Statler, 9th & Washington (650).....	2.50	4.50
(6)	Warwick, 15th & Locust (200).....	2.00	3.00
(16)	York, 8 S. 6th St. (200).....	1.50	2.50

The Centennial of Music Education

ST. LOUIS, MARCH 27—APRIL 1, 1938

MARCH 27 the Music Educators National Conference and its associated organizations will convene in St. Louis for a week of convention sessions and festival events which mark the one-hundredth anniversary of music teaching in the schools of America. The Centennial Festival will also celebrate one hundred years of public education in St. Louis. Most of the major festival and convention features referred to in the accompanying program schedule have been described in some detail in announcements previously released. It should, therefore, be obvious to all who have kept in touch with the developments that there is extensive activity not only in St. Louis, but in all parts of the United States, with hundreds of music educators and young people engaged in making preparation for their respective contributions.

Indeed such is the magnitude of the project as a whole that it is impossible in the space available here to mention more than a few of the individuals, groups and events.

Daily Clinics

It will be noted that in addition to the series of general sessions and section meetings which form the core of the convention, there will be instrumental and vocal clinics every morning and afternoon, and in these laboratory sessions experts in their respective fields will lead in the discussion and demonstration of problems incident to the daily routine of the music teacher and conductor of school music groups. The clinic sessions are scheduled at 8:30 a. m. and 4:30 p. m. each day.

All-American Band and Orchestras

The National High School Band, National High School Orchestra and the National Elementary School Orchestra will be comprised of players selected from schools throughout the United States. After preliminary preparation under their own teachers or supervisors, these young people will assemble in St. Louis on March 27 for a series of rehearsals which will culminate in the concerts announced in the accompanying schedule. Large committees of specialists have been chosen to cooperate with the conductors in the daily section rehearsals which will occupy the periods between the full rehearsals of the three organizations. A number of "open rehearsals" of each group are announced and these will serve to augment the practical values offered by the clinics above referred to.

National High School Band is organized under the auspices of the National School Band Association, A. R. McAllister, President. Organizing Chairman: G. W. Patrick, Springfield, Illinois. Assistant Chairman: F. C. Kreider, Collinsville, Illinois. Conductor: Austin A. Harding, University of Illinois, Urbana. Assistant Conductors: Charles O'Neill, University of Wisconsin, Madison; Harold Bachman, University of Chicago; Mr. McAllister, and Mr. Patrick.

The National High School Orchestra and the National Elementary School Orchestra are organized under the auspices of the National School Orchestra Association, A. P. Lesinsky, President. Organizing Chairman: Henry Sopkin, Lake View High School, Chicago. Assistant Chairmen: Clarence Best, Director of Music, Maplewood, Mo.; Vernon J. Barrett, Cleveland High School, St. Louis. Conductor of the National High School Orchestra will be Vladimir Bakaleinikoff, formerly assistant conductor of the Cincinnati Symphony Orchestra. Guest conductor will be Howard Hanson of the Eastman School of Music. Mr. Sopkin will conduct the National Elementary School Orchestra.

As in the case of the National High School Band, open rehearsals of the two orchestras will be scheduled for clinic purposes.

National Choral Festival

The National High School Choral Competition-Festival is one of the most ambitious projects ever undertaken in connection with the meeting of the National Conference. Choruses participating in this event will represent various states and major contest divisions of the states. Choruses are selected by the respective state organizations on the basis of records made in the 1937 state competitions; in cases where there were no state chorus contests in 1937, state organizations or state authorities have been asked to nominate their representatives. On Wednesday and Thursday, March 30 and 31, competitive auditions will be held. Adjudicators will be Max Krone, Evanston, Illinois; Charles Dennis, San Francisco, California; Walter Butterfield, Providence, R. I. Following the auditions the combined choruses will rehearse the six competition pieces and three additional numbers as announced in a previous issue of the JOURNAL under the direction of Noble Cain. Appearing with the Festival Chorus in the final concert of the week, will be the National High School Band and the National High School Orchestra.

The Choral Festival is under the auspices of the National School Vocal Association, Mabelle Glenn, Executive Chairman. Managing Chairman of the Festival is Fowler Smith, Director of Music, Detroit, Michigan. In the next issue of the JOURNAL will be announced the names of assistants and committee members who will cooperate with Mr. Cain and Mr. Smith in this great choral enterprise.

Centennial Pageant

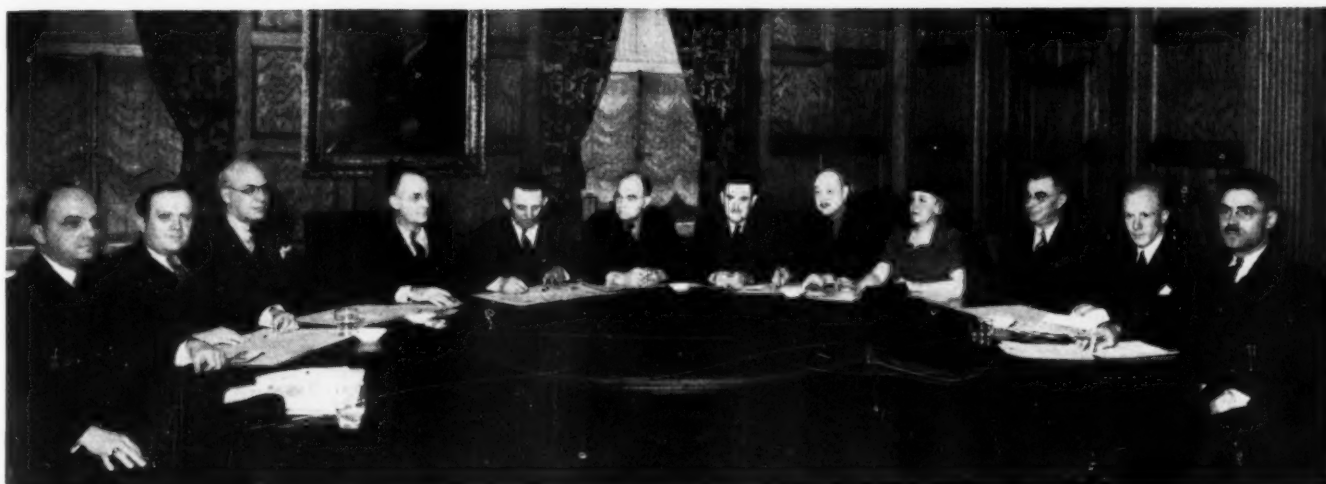
March 28 will be "St. Louis Night" at the meeting of the Music Educators National Conference. Superintendent of Instruction Henry J. Gerling has announced that on that evening the music department of the public schools will present a dramatic portrayal of One Hundred Years of American Music, in which three thousand children will participate.

The program will commemorate the one-hundredth anniversary of the opening of the first public school in St. Louis as well as



EXECUTIVE GROUP OF THE 1938 ST. LOUIS CONVENTION COMMITTEE

This picture was made during a conference regarding matters pertaining to local arrangements and participation in the St. Louis Convention. The members of the administrative staff of the St. Louis schools are serving as chairmen of the various sub-committees. (For complete list, see page 37.) Seated, left to right: F. J. Jeffrey, Halls, Stages and Auditoriums; John J. Maddox, Hospitality; Father Sylvester Tucker, Chairman Catholic Music Section; George L. Hawkins, Local Transportation; Mathilde C. Gecks, Banquet Arrangements; Edmund F. Brown, Membership and Ticket Sales; John Rush Powell, Secretary, Planning and Budget Committee; Joseph E. Maddy, President, Music Educators National Conference; Henry J. Gerling, General Chairman of Convention Committee. Standing, left to right: Alfred O. Anderson, Ushers and Guards; Russell W. Hibbert, Properties; Philip J. Hickey, Directing Chairman of Convention Committee; Frederick H. Rein, General Manager, St. Louis Convention and Publicity Bureau; Eugene M. Hahnel, Vice-Chairman of Convention Committee; F. M. Underwood, Publicity and Press.



OFFICERS AND CHAIRMEN DISCUSS ARRANGEMENTS FOR ST. LOUIS PROGRAM

Left to right: F. C. Kreider, Collinsville, Ill., Assistant Chairman, National High School Band; Philip J. Hickey, St. Louis, Mo., Directing Chairman, Convention Committee; C. V. Buttelman, Executive Secretary, Music Educators National Conference; G. W. Patrick, Springfield, Ill., Organizing Chairman, National High School Band; Adam P. Lesinsky, Whiting, Ind., President, National School Orchestra Association; A. R. McAllister, Joliet, Ill., President, National School Band Association; Joseph E. Maddy, Ann Arbor, Mich., President, Music Educators National Conference; Fowler Smith, Detroit, Mich., Managing Chairman, National High School Choral Festival; Mabelle Glenn, Kansas City, Mo., Executive Chairman, National School Vocal Association; Eugene M. Hahnel, Supervisor of Music, St. Louis Public Schools; James P. Robertson, Springfield, Mo., President, Missouri Music Educators Association; Dean E. Douglass, Jefferson City, Mo., State Supervisor of Music. Absent from picture, Henry Sopkin, Chicago, Ill., Organizing Chairman, National High School and Elementary School Orchestras. This picture was made at Hotel Jefferson, St. Louis, during a recent meeting of the Convention Committee.

the centennial of the teaching of music in the public schools of the United States. It is for this reason that the theme of the development of American music has been selected. The production is an original work of Ernest Hares, assistant supervisor of music, who will also direct it. The subject of American music will be treated impartially, "in the true light of sincerity and belief in our native composers, or those who have definitely become a part of American life; although it will be impossible to cover the entire field, every phase will be represented," according to Mr. Hares.

The production will be given in the great convention hall of the Municipal Auditorium. The stage on which it will be presented has a front of 94 feet and a depth of 56 feet, making the staging of the production a tremendous task. It is planned to use a special stage set that will illustrate the use of living scenery. The setting will be modernistic and its size can be imagined when it is known that it takes from five to six hours to assemble it.

On the rising orchestral pit will be the St. Louis High School Concert Orchestra of eighty members, who will accompany the entire production. This organization is a part of the All-St. Louis High School Orchestra.

The children in the cast come from the ten public high schools of St. Louis, each school being in charge of one unit or a part of a unit. Training of the cast is being carried on in the high schools—Beaumont, Blewett, Central, Cleveland, McKinley, Roosevelt, Soldan, Southwest, Sumner, and Vashon—under the direction of their respective music teachers, acting under the advice of the production manager.

Negro schools will be well represented by Sumner and Vashon High Schools, who are developing their own units of the show, also under the direction of the production manager.

High School Solo Singing Contest

In this event the students who qualified in the preliminary competitions held in connection with Sectional Conferences last year will have final auditions. It should be noted that this competition is open only to those who received honor ratings in the preliminaries.

Awards will be seven scholarships—one provided by each of the following music schools: Juilliard School of Music, Eastman School of Music, Chicago Musical College, New England Conservatory of Music, Cincinnati Conservatory of Music, Kansas City Conservatory of Music, and Lamont School of Music, Denver.

This event is under the auspices of the National School Vocal Association; Richard W. Grant, State College, Pennsylvania, is directing chairman.

Choral Vesper Service

Five choral organizations in St. Louis will combine to form the choir for a community vesper service to be given for the Music Educators National Conference. The service will be held in the Opera House of the Municipal Auditorium, Sunday afternoon, March 27, at four o'clock.

Helen Graves, an assistant supervisor of music in the St. Louis public schools, will direct the choir, with the assistance of Clay Ballew, director of the Washington University Glee Club, and Guy Golterman, manager of the St. Louis Grand Opera Com-

pany. The participants will be: St. Louis Grand Opera Chorus, 100 voices; St. Louis Grade School Teachers Association Chorus, 150 voices; Washington University Men's Glee Club, 50 voices; Harris Teachers College Glee Club, 110 voices; Northside Y. M. C. A. Glee Club, 50 voices. Devotions will be conducted by a prominent St. Louis clergyman.

Many Other Attractions

And we have only begun to mention the attractions of the Centennial Week program! The concert by the St. Louis Symphony Orchestra the evening of March 27, the Centennial Breakfast March 29, the Missouri Rural School Music Festival, the College Choir Festival, the Exhibitors Exposition—and the Exhibitors Cotillion, always a delightful affair; the Lobby Sings with Richard Grant as general chairman. And bear in mind that most of the things we have been discussing are in reality *extras—extraordinary extras*—added to a well-rounded educational convention which in itself warrants spending the week of March 27 in St. Louis.

National Leaders to Address Convention Sessions

At the time this is written, reports from the chairmen of the educational committees in charge of the various section meetings and other special sessions, are not sufficiently complete to permit the publication of a list of speakers, discussion leaders and participating school and college music organizations. In the list of speakers thus far compiled we find such names as Willard E. Givens, Executive Secretary of the National Education Association; Nikolai Sokoloff, Director of the Federal Music Project; John G. Paine, President, American Society of Composers, Authors and Publishers; Joseph N. Weber, President, American Federation of Musicians; Lloyd W. King, State Superintendent of Schools, Jefferson City, Mo.; L. A. Woods, State Superintendent of Public Instruction, Austin, Texas; H. J. Gerling, Superintendent of Public Instruction, St. Louis; Philander P. Claxton, former United States Commissioner of Education—these and many more from outside our own field, to which must be added an imposing list of leaders in music education.

Fraternities, Alumni Reunions, Official Groups, Etc.

Arrangements have thus far been made to schedule breakfasts, luncheons or dinners and other functions for the following: Phi Mu Alpha Sinfonia, Sigma Alpha Iota, Phi Sigma Mu Fraternity, Mu Phi Epsilon Sorority, Phi Beta Fraternity, Teachers College—Columbia University, American Institute of Normal Methods, Minnesota, Eastman School of Music, Christiansen Choral School, In-and-About Clubs—Presidents and Secretaries, National Music Camp, Southwestern Music Camp, Murray (Kentucky) State Teachers College, Michigan Music Educators Association, National School Band, Orchestra and Vocal Associations, Murray State Teachers College.

Sectional Conferences

The midday period on Wednesday, March 30, has been set aside for the luncheons of the six Sectional Conferences. Short programs are being arranged by the respective presidents and executive committees. Further notice will be published in the next JOURNAL.

JOSEPH E. MADDY, President, M.E.N.C.

The National Conference Program

Sunday, March 27—Morning

Church Services.

Information will be supplied prior to arrival in St. Louis in order that all may have opportunity to include in their Sunday morning schedule a period for attending the church services of the denomination of their choice.

- 9:00 **Registration** (Hotel Jefferson). Members of the Music Educators National Conference and associated organizations.
- 9:00 Meetings of the M.E.N.C. Executive Committee; M.E.N.C. Board of Directors; Music Education Research Council (Hotel Jefferson).
- 9:00 **National High School Orchestra.** Registration and Tryouts.
- 10:00 **National Elementary School Orchestra.** Registration and Tryouts.
- 11:00 **National High School Band.** Registration and Tryouts.

Sunday, March 27—Afternoon

- 1:00 National High School Orchestra (first assembly).
- 2:00 National Elementary School Orchestra (first assembly).
- 2:30 National High School Band (first assembly).
- 4:00 **Choral Vesper Service** (Opera House).

Sunday, March 27—Evening

- 8:00 **St. Louis Symphony Orchestra,** Vladimir Golschmann, Conductor. Complimentary concert for members of the Music Educators National Conference and members of the National High School Band and Orchestra and National Elementary School Orchestra (Opera House).
- 10:30 **Singing in the Lobby** (Hotel Jefferson). Open to all members and friends.

Monday, March 28—Morning

- 7:30 Breakfasts—committees and special groups. (Full information regarding all special breakfasts, luncheons and dinners will be published in the March Issue of the JOURNAL. List of organizations and groups thus far tentatively scheduled is printed elsewhere in this issue.)
- 8:30 **Exhibits open.** Auspices Music Education Exhibitors Association (Hotel Jefferson). Exhibits open daily from 8:30 a. m. to 6:00 p. m.
Rehearsals of National High School Band, National High School Orchestra and National Elementary School Orchestra.
Combined Vocal and Instrumental Clinic. Auspices of the National School Vocal Association, National School Band Association and National School Orchestra Association. Topic: Teaching Rhythm.
- 10:00 **General Session** (Opera House).
- 11:00 Preliminary Business Meeting. Election of Nominating Committee.
- 12:00 **National Committee on Music in Social Life.** Luncheon Meeting.
Luncheon meetings of special groups. (See note below.)

Monday, March 28—Afternoon

- 1:00 Visit the Exhibits.
Rehearsals; committee meetings.
- 3:00 **Division Meeting—Elementary School Music.**
Section Meetings conducted by the M.E.N.C. educational committees:
A—Senior High School Vocal.
B—College Orchestras.
C—Junior College Music.

NOTE: This schedule indicates only major items included in the official convention and festival program. Special schedules will be issued for the daily rehearsals of the National High School Band and Orchestra and the National Elementary School Orchestra, and also for the events included in the National High School Choral Competition-Festival. The schedule of special breakfasts, luncheons, dinners and other events of this type will be included in the complete program outline to be published in the March JOURNAL.

Monday Afternoon—Continued

- 4:30 **Band Clinic.** Auspices of the National School Band Association. Topic to be announced.
- Orchestra Clinic.** Auspices of the National School Orchestra Association. Topic: Teaching Instrumental Music with the Aid of Recording Equipment.
- Vocal Clinic.** Auspices of the National School Vocal Association. Topic: The Emergent Voice.

Monday, March 28—Evening

- 6:00 Special Dinners.
- 8:30 **Centennial Festival Pageant:** "Musica Americana" (St. Louis Public Auditorium). Auspices of the St. Louis Public Schools. Celebrating one hundred years of music in the public schools of America and one hundred years of public education in St. Louis.
- 10:30 **Singing in the Lobby** (Hotel Jefferson).

Tuesday, March 29—Morning

- 8:30 Visit the Exhibits.
- 8:30 **Band Clinic.** Topic: Score Reading.
- Orchestra Clinic.** Topic: Technique of Radio Pick-up.
- Vocal Clinic.** Voice Demonstration.
- 10:00 **Division Meeting—Junior High School Music.**
Section Meetings:
D—Creative Music.
E—Music Theory in the High School.
F—Elementary Music Instrumental.
G—Experimental Projects.
- 12:00 **Luncheon Meeting—In-and-About Clubs of the United States,** and all affiliated state, district and national organizations. Host: In-and-About St. Louis School Music Club.

Tuesday, March 29—Afternoon

- 1:00 Visit the Exhibits.
- 3:00 **Concert** by the pupils of the St. Louis colored schools.
Section Meetings:
H—Catholic Music.
I—College Bands.
J—Teacher Education.
K—Music Education Broadcasts.
- 4:30 **Orchestra Clinic.** Topic: Visual Measurement of Intonation.
- Band Clinic.** Topic: Woodwind Ensembles.
- Vocal Clinic.** Topic: The Boy Voice. Demonstration of Voice Testing.

Tuesday, March 29—Evening

- 6:30 **Centennial Banquet.** For all members of the M.E.N.C. and associated organizations. Program under auspices of the Founders Association.
- 9:30 **Singing in the Lobby** (Hotel Jefferson).
- 10:30 **Cotillion.** Auspices of the Music Education Exhibitors Association. Complimentary to all members of the Conference and associated organizations.

Wednesday, March 30—Morning

- 7:30 Special Breakfasts.
- 8:30 Visit the Exhibits.
- 8:30 **Band and Orchestra Clinic.** Topic: Melody Instruments.
- Vocal Clinic.** Program in charge of M.E.N.C. on H.S. vocal music. Topic: "A Vocal Program to Fit All Kinds of Musical Intelligence."
- 9:00 **National High School Choral Competition-Festival.** Registration of Participating Choruses.
- 9:45 **General Session.** Auspices of the M.E.N.C. Committee on Music in Social Life.
- 11:30 Biennial Business Meeting of the M.E.N.C. Election of Officers. Invitations for the 1940 convention.
- 12:00 Special Luncheons.

Wednesday, March 30—Afternoon

- 1:00 Visit the Exhibits.
1:00 **National High School Choral Competition-Festival** (first auditions).
1:00 **Senior High School Solo Singing Competition.** Auspices of the National School Vocal Association.
3:00 **Division Meeting—Senior High School Music.**
Section Meetings:
L—Elementary Music Vocal.
M—Music Education by Radio.
N—Piano Classes.
O—College Choirs.
4:30 **Band and Orchestra Clinic.** Topic: Instrumental Instruction in the Elementary Schools.
Vocal Clinic. Topic: The Use of Recording Apparatus as an Aid to the Vocal Teacher.

Wednesday, March 30—Evening

- 6:00 **Music Education Exhibitors Association.** Dinner and Biennial Business Meeting.
Special Dinners.
8:30 **National High School Band.** Concert with which will be incorporated a Band Festival and Marching Demonstration. Auspices of the National School Band Association, with the cooperation of the Band Division of the Missouri Music Educators Association (St. Louis Municipal Auditorium).
10:30 **Singing in the Lobby** (Hotel Jefferson).

Thursday, March 31—Morning

- 7:30 Special Breakfasts.
8:30 Visit the Exhibits.
8:30 **Band and Orchestra Clinic.** Topic: Brass Ensembles.
Vocal Clinic. Topic: Voice Class Demonstration.
National School Choral Competition-Festival (auditions continued).
10:00 **General Session.**
12:00 **National Committee on Music in the Rural Schools.** Luncheon Meeting.
National School Band, Orchestra and Vocal Associations. Luncheon meeting of Boards of Control.

Thursday, March 31—Afternoon

- 1:00 Visit the Exhibits.
2:00 **Missouri Rural School Music Festival.** Sponsored by the Missouri Music Educators Association with the cooperation of the State Department of Public Schools, the county superintendents and boards of education, and the National Committee on Music in the Rural Schools. 3,600 children from the rural and village schools of Missouri will participate in this event (St. Louis Municipal Auditorium).

Thursday Afternoon—Continued

- 4:30 **Vocal Clinic.** Voice Class Demonstration.
Band Clinic. Topic: Brass Ensembles.
Orchestra Clinic. Topic: Developing String Players in the Elementary School.

Thursday, March 31—Evening

- 6:00 Special Dinners.
8:30 **National High School Orchestra.** Concert under the auspices of the National School Orchestra Association, assisted by a festival chorus composed of college choirs from various parts of the United States (Opera House).
10:30 **Singing in the Lobby** (Hotel Jefferson).

Friday, April 1—Morning

- 7:30 Special Breakfasts.
8:30 Visit the Exhibits.
Band and Orchestra Clinic. Topic: Problems in Intonation.
Vocal Clinic. Discussion Forum. Topic: The A Cappella Choir. Demonstration and Discussion.
10:00 **General Session** (Opera House).
11:20 **National Elementary School Orchestra.** Concert (Opera House). Auspices of the National School Orchestra Association.
12:00 Special Luncheons.

Friday, April 1—Afternoon

- 1:00 Visit the Exhibits.
3:00 **Division Meeting.** Music in Higher Education.
Section Meetings:
P—Music Appreciation.
Q—Junior High School Vocal.
R—Coordination and Integration.
S—Rural School Music.
T—Junior and Senior High School Orchestras.
U—Music in the Churches.
4:30 **Instrumental Clinic** (Band and Orchestra Associations).
4:30 **Vocal Clinic.** In charge of M.E.N.C. Committee on H. S. Voice Classes.

Friday, April 1—Evening

- 6:00 Special Dinners.
8:30 **National High School Choral Festival.** Festival Chorus of 1,500 singers, with the National High School Orchestra and the National High School Band. Auspices of the National School Vocal Association with the cooperation of the National School Band and Orchestra Associations.
10:30 **Singing in the Lobby** (Hotel Jefferson).

NOTE: Organizations, institutions or groups desiring to make arrangements for scheduling luncheons, dinners, breakfasts or special meetings during the convention should communicate with President Joseph E. Maddy at the headquarters office at the earliest possible moment.

St. Louis 1938 Convention Committee Organization

PLANNING AND BUDGET COMMITTEE

General Chairman—Henry J. Gerling, Superintendent of Instruction, St. Louis Public Schools. **Vice-Chairman**—Eugene M. Hahnel, Supervisor of Music, St. Louis Public Schools. **Directing Chairman**—Philip J. Hickey, Secretary and Treasurer, St. Louis Board of Education. **Secretary**—John Rush Powell, Assistant Superintendent in Charge of St. Louis Public High Schools. **Members at Large:** Representing the M.E.N.C. Executive Committee—Herman F. Smith, Director of Music, Milwaukee, Wisconsin, Public Schools; Ada Bicking, Director, Arthur Jordan Conservatory of Music, Indianapolis, Indiana. Representing the M.E.N.C. Board of Directors—Fowler Smith, Director of Music, Detroit, Michigan, Public Schools. **Ex-officio:** Joseph E. Maddy, President of the M.E.N.C., University of Michigan, Ann Arbor; James P. Robertson, President of the Missouri Music Educators Association, Springfield, Missouri; Dean E. Douglass, State Supervisor of Music, Jefferson City, Missouri; Jessie A. Mangrum, President In-and-Out St. Louis School Music Club; Joseph A. Fischer, President of the Music Education Exhibitors Association, New York City; A. R. McAllister, President of the National School Band Association, Joliet, Illinois; Adam P. Lesinsky, President of the National School Orchestra Association, Whiting, Indiana; Mabelle Glenn, Executive Chairman of the National School Vocal Association, Kansas City, Missouri; C. V. Buttelman, Executive Secretary of the M.E.N.C., Chicago, Illinois.

St. Louis Headquarters office: Board of Education.
National office: 64 East Jackson Blvd., Chicago, Ill.

CHAIRMEN OF SUB-COMMITTEES

Membership and Ticket Sales—Edmund F. Brown, Assistant Superintendent, St. Louis Public Schools. **Publicity and Press:** Chairman—F. M. Underwood, Assistant Superintendent St. Louis Public Schools; **Publicity Director**—Catharine A. Gunn, Instruction Department, St. Louis Board of Education. **Halls, Stages and Auditoriums**—F. J. Jeffrey, Assistant Superintendent, St. Louis Public Schools. **Properties**—Russell W. Hibbert, Director of the Division of Books, Supplies and Equipment, St. Louis Public Schools. **Ushers and Guards**—Alfred O. Anderson, Director of Physical Education and Recreation, St. Louis Public Schools. **Local Transportation**—George L. Hawkins, Assistant Superintendent, St. Louis Public Schools. **Housing**—Philip J. Hickey, Secretary and Treasurer, St. Louis Board of Education. **Banquet Arrangements**—Mathilde C. Gecks, Assistant Superintendent, St. Louis Public Schools. **Hospitality**—John J. Maddox, Principal of the Cleveland High School, St. Louis. **St. Louis Night** (Centennial Pageant): **Director**—Ernest Hares, Assistant Supervisor of High School Music, St. Louis Public Schools. **Choral Vesper Service:** **Director**—Helen Graves, Choral Advisor, St. Louis Public Schools; **Associate Director**—Clay Ballew, Director of Washington University and Northmen's Club.

PATRONS AND SPONSORS

Honorary Chairman—Bernard F. Dickmann, Mayor of the City of St. Louis; **Chairman**—Oscar Johnson, President of the St. Louis Symphony Society.

National School Music Competitions

A. R. McALLISTER

President of the National School Band Association

MARKED progress has been made during the past few months in the development of the regional competition plan. Many people in the various regions have been earnestly at work in planning and carrying out the arrangements for regional clinics and contests. The President of the National School Band Association, who also serves in the capacity of Secretary of the National Committee on School Music Competition-Festivals, has been able to maintain close contact with the several projects either through the mail or in person, and has been much impressed by the enthusiasm, efficiency and constantly broadening vision of the men and women who are interested in developing the educational values afforded by the national competitions and related enterprises. In addition to volumes of correspondence, several trips have been made, conferences have been held in many of the regions, and important events in various states have also been visited. The following paragraphs review the regional program as thus far announced.

Region One (Washington, Oregon, Montana, Idaho, Wyoming). Chairman Louis G. Wersen, of Tacoma, Washington, reports satisfactory progress in organization. A regional contest will be held in early May of this year. Much credit is to be given to Mr. Wersen for the development of this region which offers some problems not common to the other regions because of the great distances, transportation costs, etc.

Region Two (North Dakota, South Dakota, Minnesota, Wisconsin, Iowa). This region, of which Carleton Stewart of Mason City is chairman, is exceptionally well organized. The first regional event will be a clinic in Minneapolis at the University of Minnesota, February 24-25-26, offering a most attractive program including the Minneapolis Symphony Orchestra, University of Minnesota Band, W.P.A. Band, a clinic orchestra assembled from the Minneapolis area, a massed chorus, and six clinical high school bands.

The clinic will be sponsored by the Minnesota Bandmasters Association, William Allen Abbott, President. Inquiries should be addressed to Floyd Barnard, Secretary Minnesota Bandmasters Association, 2820 Girard Avenue, South, Minneapolis.

The regional competition for bands, orchestras, choruses, instrumental ensembles and soloists will also be held in Minneapolis, May 19-20-21.

Region Three (Michigan, Illinois, Indiana, Ohio). Chairman Ralph Rush of Cleveland Heights, Ohio, has announced that the regional competition for bands, ensembles and soloists (wind and string instruments) will be held at Elkhart, Indiana, May 19-20-21. The contest will be sponsored by the Elkhart Chamber of Commerce, L. G. McIntire, Executive Secretary, and the Elkhart Public Schools, J. F. Wiley, Superintendent, and David Hughes, director of music. R. S. Correll is chairman of the local committee. The prospects for a fine event are very bright.

The first clinic of Region Three, held at the University of Illinois, January 6-7-8, was well attended and equally as efficient as the National clinics formerly held at the same time and place. The program was in charge of Vice-Chairman Harold Finch of Highland Park, Illinois, and John Barabash of Chicago. The University of Illinois bands furnished the clinical organizations. The Board of Control held several meetings during the clinical period.

Region Four (Maine, Vermont, New Hampshire, Massachusetts, Connecticut, Rhode Island, New York, Pennsylvania, New Jersey, Delaware). Chairman Frederic Fay Swift of Iliion announces that a competition-festival will be held at Albany, May 27-28-29, under the auspices of the Albany Chamber of Commerce, the Albany Public Schools, and New York State College for Teachers. Local chairman is Ralph Winslow, director of music in the Albany public schools.

The competition will include events for bands, orchestras, choruses, instrumental solos and ensembles. Vice-Chairman John H. Jaquish of Atlantic City, Secretary-Treasurer Ralph Schoonmaker, of Medford, Massachusetts, Arthur Goranson, President of the New York School Music Association, and others of this region, are cooperating heartily with Mr. Swift in developing the plans for what promises to be an outstanding event. Correspondence should be addressed to Chairman Swift, 127 West Street, Iliion, New York.

Region Five (California, Nevada, Arizona). Although no regional competition is planned for this year, festivals will be held in northern and southern California and preliminary work done for the regional organization in which all school music educators of the state are showing keen interest.

Region Six (New Mexico, Oklahoma, Texas). Chairman Charles Eskridge of Wink, Texas, reports that the regional competition will be held at Abilene, Texas.

Region Seven (Arkansas, Louisiana, Mississippi, Alabama, Tennessee, Kentucky). Several cities have extended invitations for the 1938 regional competitions, but no definite plans have thus far been announced by Chairman Roy M. Martin of Greenwood, Mississippi.

Region Eight (Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Maryland). The 1938 competition is scheduled for West Palm Beach, May 12-13-14.

Region Nine (Nebraska, Kansas, Missouri, East Colorado). Omaha, Nebraska, will entertain the regional competition-festival May 12-13-14 under the auspices of the Omaha Public Schools and the Omaha Chamber of Commerce. Plans were perfected early last summer and there is every indication that the event will be on a par with any national competition ever held. Events are provided for bands, choruses, orchestras, soloists and ensembles (vocal and instrumental). There will be a festival orchestra and chorus as well as a marching contest and parade. Judges: A. R. McAllister, William Revelli, Harold Bachman, Joseph E. Maddy, George Dasch, Adam P. Lesinsky, Noble Cain and Max Krone.

David T. Lawson of Topeka, Kansas, is chairman of the board. Local chairman and manager is Lytton Davis, director of music of the Omaha Public Schools. Entries should be sent to the regional secretary-treasurer, Arthur G. Harrell, Kearney, Nebraska.

Region Ten (South Idaho, East Nevada, Utah, West Colorado, S. W. Wyoming). The second annual competition will be held some time in May, place and definite date to be announced later. Inquiries should be directed to the regional chairman, W. H. Terry, South Cache High School, Hyrum, Utah.

Further announcements regarding the regional activities will be sent by mail by the regional officials and also included in the next issue of the JOURNAL.

The National High School Band, National High School Orchestra and the National Elementary School Orchestra, organized in connection with the Music Educators National Conference in St. Louis, will be outstanding features of the convention. Organizing chairmen G. W. Patrick, F. C. Kreider, and Henry Sopkin, President Lesinsky of the School Orchestra Association, and President McAllister of the School Band Association, are cooperating with President Mabelle Glenn of the National School Vocal Association, and Fowler Smith, Managing Chairman of the National School Choral Competition-Festival, in arranging details for these student participation activities. of interest on the part of Superintendent Gerling and his staff Visits to St. Louis indicate the finest facilities and the keenest who have assumed responsibility for all local arrangements.

State and regional affairs have been discussed with officials and members of the Associations at various places: In Cincinnati, where fifty high school bands participated in a school band festival built around the United States Marine Band; at Peoria on the occasion of the annual band festival, which drew twenty-five bands from the central and southern part of the state—this event being built around a concert by the University of Illinois Band; at the Annual High School Conference at the University of Illinois, and at the Northern Indiana State Clinic at Elkhart. Meetings have also been held with several regional boards and tentative plans are made for a meeting with the leaders in Region 5.

Required music for the national band and orchestra competitions is listed on page 60 of this JOURNAL. Information regarding required music for choruses will be issued by the Regional Boards of Control.

Feist Band Publications

Edwin Franko Goldman Marches . . . Standard 75¢, Symphonic 1.25

- JUBILEE • HAPPY-GO-LUCKY • GEORGE WASHINGTON • CHIMES OF LIBERTY
- ABRAHAM LINCOLN • FATHER KNICKERBOCKER • IN THE SPRINGTIME

Feist Famous Marches . . . Standard 75¢, Symphonic 1.25

New Arrangements by Erik W. G. Leidzen

- OVER THERE • YALE BOOLA • COSMOPOLITAN
- DOWN THE FIELD • BLAZE AWAY • SECOND CONNECTICUT REGIMENT

Concert Band Edition . . .

Arranged by Erik W. G. Leidzen

- SONG OF THE BAYOU (Rube Bloom)
- Standard Band (Incl. Conductor's part) 5.00 Conductor's Score (Condensed) .75
- Symphonic Band (Incl. Conductor's part) 7.50 Extra Parts, each .35
- MARDI GRAS (From Ferde Grofe's Mississippi Suite)
- Standard Band (Incl. Conductor's part) 5.00 Conductor's Score (Condensed) .75
- Symphonic Band (Incl. Conductor's part) 7.50 Extra Parts, each .35
- OVER THERE FANTASIE
- Arranged by Ferde Grofe
- Standard Band (Incl. Conductor's part) 2.50 Scored for band by Erik W. G. Leidzen
- Symphonic Band (Incl. Conductor's part) 4.00 Conductor's Score (Condensed) .50
- Extra Parts, each .25

Feist Popular Standard Band Medleys . . . Each 2.00

- No. 1** • WHEN YOU WORE A TULIP • RAMONA • THE RANGERS' SONG
- DEAR OLD GIRL • THREE O'CLOCK IN THE MORNING
- No. 2** • ALICE BLUE GOWN • MY BLUE HEAVEN • IN A LITTLE SPANISH TOWN
- I'LL SEE YOU IN MY DREAMS • LINGER AWHILE

Feist Football Medley . . . Standard 75¢, Symphonic 1.25

Arranged by Paul Yoder

- ALL AMERICAN GIRL • DOWN THE FIELD • YOU GOTTA BE A FOOTBALL HERO

America Swings Band Book . . . Each Book 35¢, Conductor Book 60¢

Arranged by Paul Yoder

- TIGER RAG • LAND O' COTTON • DARKTOWN STRUTTERS' BALL • GOOFUS
- I'M AN OLD COW HAND • BLOWIN' THE BLUES • PARADE OF THE CHAMPIONS
- GAY NINETIES • A GIRL IN EVERY PORT • A HORSE A-PIECE • EVENING STAR
- MY BONNIE • COLLEGIAN • CHINA BOY • SCHNITZELBANK • RUNNIN' WILD

Popular Standard Band Edition . . . Standard 75¢, Symphonic 1.25

Arranged by Paul Yoder

- TIGER RAG • DARKTOWN STRUTTERS' BALL • CHINA BOY • GAY NINETIES
- A GIRL IN EVERY PORT • I'M AN OLD COWHAND • A HORSE A-PIECE
- RUNNIN' WILD • GOOFUS • BLOWIN' THE BLUES • SCHNITZELBANK

Arranged by William Schulz

- ALICE BLUE GOWN • THE WALTZ YOU SAVED FOR ME

Leo Feist inc.

1629 BROADWAY • NEW YORK

DITSON • MUSIC

USED BY LEADING EDUCATORS AND DESIGNATED



D. A. Clippinger

THE CLIPPINGER CLASS METHOD OF VOICE CULTURE

By
D. A. Clippinger

For a number of years the author has enjoyed a well-earned reputation as an authority on voice culture. That this reputation has been increasing is shown by the number of those who already have adopted the Clippinger Class Method for group teaching of the proper use of the voice in singing. This book clearly outlines the basic principles of good singing and supplies carefully and judiciously chosen study material. All that is necessary for a first season of study is given.

Price, \$1.25

THE A CAPPELLA CHORUS BOOK

For Mixed Voices

Edited by
Dr. Melius Christiansen
and Noble Cain

Little need be said as to the quality of the choruses chosen for this collection, after the names of the distinguished editors have been mentioned. Both are outstanding contemporary authorities on a cappella choral singing and their work is known to everyone who owns a radio as well as to those in the educational field. This large, well-bound book of 128 pages presents 27 choruses—16 secular numbers and 11 selections with sacred texts. The very best composers of choral music have been drawn upon for contributions to this work, and yet care has been taken to select music of not more than average difficulty. All parts are in a comfortable vocal range.

Board Bound—Price, \$1.00

The Glenn Chorus Books

THE GLENN GLEE CLUB BOOK FOR BOYS
Edited by Mabelle Glenn and Virginia French

A fine collection of 3- and 4-part chorus material for boys of junior high school ages. Board Bound—Price \$1.00.

THE GLENN GLEE CLUB BOOK FOR YOUNG MEN
Edited by Mabelle Glenn and Virginia French

36 chorus numbers, carefully and intelligently selected, and arranged for high school youths. Board Bound—Price, \$1.00.

THE GLENN GLEE CLUB BOOK FOR GIRLS
Edited by Mabelle Glenn and Virginia French

A superb collection of 42 songs for chorus singing in junior and senior high schools. Board Bound—Price, \$1.00.

THE GLENN FESTIVAL BOOK
Edited by Mabelle Glenn

17 numbers for upper grammar and junior high grades. Unison, 2- and 3-part singing. Paper Bound—Price, 50c.

THE MORRISON STRING-CLASS SYSTEM

For the Combined Class Teaching of
VIOLIN, VIOLA, CELLO and BASS

By Don Morrison

Associate Editors
Karl W. Gehrken and Arthur L. Williams

This system can be used with the four string instruments combined, with any two or three of them simultaneously, or by any instrument alone in a separate class. Every detail in these books has had long continued classroom use. Through a progressive blending of melodies and technical studies, the individual is given fundamental training on his instrument and the co-ordination of the group, or the four instruments, is achieved. A simple piano accompaniment is provided.

Vol. 1—Violin and Viola, 75c;

Vol. 2—Cello and Bass, 75c

MORRISON ORCHESTRAL UNISONS

A System of Relay Solos for
Training Young Orchestras

By Don Morrison

The idea of these relay solos originated from the "relay race" of the track meet. They are intended to awaken in young players a realization of the variety of expression possible in a musical composition and to give confidence in playing solo sections when called upon to do so.

INSTRUMENTATION: 1. Violin, 2. Viola, 3. Cello, 4. String Bass, 5. Flute-Piccolo, 6. Oboe-C-Tenor (Melody) Saxophone, 7. Trumpet-Clarinet—Sop. or Ten. Saxophones in B-flat—Trombone or Baritone (Treble Clef), 8. French Horn in F, 9. E-flat Alto Saxophone, 10. E-flat Alto Horn or Mellophone, 11. Trombone-Bassoon-Baritone, 12. E-flat and BB-flat Tuba, 13. Percussion, 14. Piano Accompaniment.

Instrument Parts, 15c ea.; Piano Acc., 60c;
Full Score, \$1.00

HETZEL'S VISUAL CLASS METHOD for the CLARINET

By Jack Hetzel

A graded elementary method, with supplementary ensemble material, that should prove of especial value to teachers and to band leaders seeking better results with their clarinet section. Although published but recently educators, everywhere, are according this work a most cordial reception.

Hetzel's Photographic Fingering Chart for the Clarinet (Boehm System), which accompanies this method, may be used with any modern method for the clarinet. Obtainable separately—Price, 50c.

Price (Complete with Chart), \$1.00

JUNIOR BAND

DITSON SCHOOL BAND METHOD

Prepared by
Osbourne McConaughy
and Harold Clark

This course, which provides for the teaching of absolute beginners, previous training, comprises for students of various individual instruction and technique of the instrument, exercises for ensemble and graded parts for ensemble material for all instruments in small ensembles, and by a complete band with 16 Students' Books



Prepared by
Osbourne McConaughy
and Harold Clark

This book has been prepared for the leaders and instructors of band in serviceably contribute to their by in compact and organized material which every band study in effectiveness. The author, and educators, prepared after experimentation with the procedure and program material detailed and proved in actual performance.

20 Education Books (Each \$1.00)

Leader's Book (Including Parts) Price \$1.00

Send Today for FREE CATALOG FOR THE MARCHES

A book containing special marches, novelties and numbers graded for concert and bands.

TWENTY HORNS

A Choral Preliminary

By Johann Sebastian Bach

A collection for use in school conditions—orchestra, band, and group or woodwind instruments in any possible combination of instrumental parts is available in this book. Arranged to the A B C D part plan, necessary A B C D parts represented in the ensemble. The Conductor's Book contains directions and suggestions. Instrument Parts, 50c each

PUBLICATIONS

STANDARD TEXT BOOKS IN MANY COMMUNITIES

Helpful Reference and Text Books

THE GIST OF SIGHT-SINGING

By Leo R. Lewis

The author of this book, Fletcher Professor of Music at Tufts College, collaborated with Samuel W. Cole in his celebrated "Melodia: Course in Sight Singing in 4 Volumes" and now presents this new work as a condensed course for the student of today. It supplies an abundance of practice material covering all phases of pitch, rhythm, key and mode, many of the exercises being selected from works of modern and contemporary composers.

Paper Bound—Price, 60c

The Training of Boys' Voices

By C. E. Johnson

In order to deal intelligently with children's voices it is necessary to understand their nature and characteristics. The author of this book, in addition to his work as teacher at the National Conservatory of Music of America, for many years directed and taught boys' choirs. This new, enlarged edition includes some modern developments in this field and an extensive list of recommended material.

Cloth Bound—Price, \$1.25

Preparation and Presentation of the Operetta

By Frank A. Beach

Usually profitable, both from the standpoint of maintaining school morale and on the financial side, the preparation and presentation of an operetta is frequently a "headache" for the inexperienced. However, with this book even the veriest tyro has within his grasp all necessary information concerning stage technique, etc. to enable him to produce a thoroughly artistic and satisfactory performance.

Cloth Bound—Price, \$2.00

ESSENTIALS IN CONDUCTING

By Karl W. Gehrkins

Long recognized as a standard text in teachers' colleges this book covers practically everything the music educator needs to know about conducting choruses, choirs, orchestras, bands and community singing groups. The author, one of our foremost educational authorities, also gives valuable hints for group management, organization, etc.

Cloth Bound—Price, \$1.75

20 LESSONS IN CONDUCTING

By Karl W. Gehrkins

A somewhat less elaborate, but nevertheless quite helpful, course than the author's *Essentials in Conducting*. As a first book it is a manual of practice by which baton technique can be secured, and considerable success in conducting may be obtained by acquiring a knowledge of the fundamentals so clearly taught in this book.

Paper Bound—Price, 60c



School Orchestras and Bands

By Glenn H. Woods

The notable work Mr. Woods has done in California in developing school orchestras and bands has made him a national figure, and this very practical book is the outcome of the rich experience of a man who can speak with authority on the subject. This is a book of 198 pages with 75 illustrations and a comprehensive list of suitable music and instruction books.

Cloth Bound—Price, \$2.00

Outlines of Music History

By Clarence G. Hamilton

Many music histories are dry outlines of facts. Prof. Hamilton's *Outlines of Music History* is a fascinating survey from the most primitive beginnings up to ultra-modern movements. It is fully illustrated with maps, pictures of instruments, music of ancient times, portraits and musical examples.

Cloth Bound—Price, \$2.25

Introduction to Music Appreciation and History

By Dorothy Tremble Moyer

This book gives an understanding of the form, traits and history of music, in a concise series of chapters, free from all technical language, and traverses the story of music from its primitive origins to the present day. Each chapter includes review questions. At the close there is a Chronological Table of both musical and contemporary events. Illustrated.

Cloth Bound—Price, \$2.50

MUSIC APPRECIATION

By Clarence G. Hamilton

Written in plain, simple English, this book provides a systematic course of study with lesson outlines, questions, reference lists of books and numerous illustrations, both musical and pictorial.

Cloth Bound—Price, \$2.50

THE HEAD VOICE and Other Problems

By D. A. Clippinger

Chorus directors who have an ambition to obtain really fine tone quality in their singing groups should study thoroughly this work of an outstanding authority on voice culture.

Cloth Bound—Price, \$1.25



Oliver Ditson Co.

THEODORE PRESSER CO., Distributors

1712 Chestnut Street, Philadelphia, Pa.

The Sectional Conferences

Southwestern

DEAR FRIENDS in the Southwestern Conference: Convention time will soon be here! With the St. Louis meeting in our own area, we should have a large representation there. And that reminds me, I want to talk over with you two points in connection with the convention.



Catharine E. Strouse
President
Southwestern Conference

First, can we not plan our spring festivals and programs so that the dates will not conflict with those of the St. Louis meeting, March 27-April 1? We really ought to be able to manage our local programs in such a way that the week could be kept free. In fact, we should try to reserve the time from March 20 to April 8. This would give us a week before the convention and a week after in which to put our houses in order. Undoubtedly this could be arranged, especially in those states where festivals and contests are planned by an activity association. But these administrative organizations require time in which to plan events; therefore, let us communicate with them without delay and ask to have those three weeks kept clear.

If you are wondering what kind of meeting the Southwestern is to have as its individual part in the convention, there will be a luncheon, the time and place to be announced; and we shall have a business meeting, some music, and an address or two, together with some time for sociability. Your president hopes to have the luncheon program ready for the next issue of the JOURNAL.

This leads me to the next point. Suggestions for the luncheon program, as well as for our sectional meeting in 1939, will be welcome from now on; the earlier they are received the better.

CATHARINE E. STROUSE, President

Southern

A CENTURY OF MUSIC in public education! Many of the old guard will not be at the St. Louis meeting, but they have left behind a fine heritage of achievement which we all are proud to claim as ours. Think of the new guard, the thousands of them, who will throng the convention city for the centennial festival!



Edwin N. C. Barnes
President
Southern Conference

In the fall of 1904, just a little over thirty-three years ago, I began preparation for the work of teaching music in the schools with that fine old gentleman, Leonard B. Marshall, of the Boston public schools; so my interest in the movement dates back one-third of this important century.

It was an absorbing period, teeming with portentous departures. With the coming of the new century, music education got a fairer chance, but even then, after two thirds of a century of struggle, there were no worthwhile advantages being passed around on silver platters. All of this is but a preamble to the very obvious statement that the members of the new guard very frequently do have unlimited opportunities made ready for them—by the hard work of those who have done the pioneering.

At last, my good friends of the Southern Conference, I have come to the real point of my rambling reminiscence, which is: For the sake of the children of today—and tomorrow, and for

your own sakes, plan to attend the St. Louis convention. I want to see every one of you there to celebrate this century of achievement. Get out the old Ford (or Packard), or patronize Mr. Pullman, but *come*. Bulldoze your school board, break into that sacred bank account; beg, borrow, or steal the money, but *come*. Bring others with you; I want to show them off and shake their hands too. *It's a date then; the Jefferson Hotel, St. Louis, March 27, 1938.*

P. S. Do not put it off until 2038.

EDWIN N. C. BARNES, President

California-Western

OF WIDE interest to the music educators of the west is the announcement that the California-Western School Band and Orchestra Association, Southern District, has been organized, with officers as follows: President—Chester A. Perry, Glendale; Vice-President—Harold Brown, El Monte; Secretary—Gerhard O. Runsvold, Los Angeles; Treasurer—Roy Schwiager, Los Angeles. One of the first important acts of the newly formed Association was the sponsoring of a band clinic and instrumental demonstration, which was held at the Manual Arts High School, in Los Angeles. A feature of the occasion was the appearance in concert of an all-southern California high school band.



S. Earle Blakeslee
President
California-Western Conference

At the annual mid-winter meeting of the Southern District, California-Western Music Educators Conference, officers for the ensuing year were elected as follows: President—Helen M. Barnett, Santa Barbara; Vice-President—Fred Beidleman, San Diego; Secretary—Josephine Murray, Santa Barbara; Treasurer—Eva Irene Cronkhite, Santa Monica.

The election committee of the Bay Section has reported the results of its mailed ballot as follows: President—Adolph W. Otterstein, San Jose; Vice-President—John Darasch, Oakland. Executive Board Members (term expiring December 1939): Helen Hobson and Millard F. Rosenberg, Oakland; Madison W. Devlin, Berkeley. Members-at-Large: Frank Thornton Smith, Stockton; Mary F. McClure, Los Gatos. Executive Board (term expiring December 1938): Glenn H. Woods, Oakland; Eileen McCall, Berkeley; George D. Ingram, San Francisco. Members-at-Large: Kenneth Dodson, Martinez; Clifford Moore, Mill Valley; Alexander Ingram, Berkeley.

The instrumental clinic, which was held in Tulare, December 11, under the sponsorship of the Central District of the California-Western Music Educators Conference, was unusually well attended. Clarence H. Heagy, of Fresno, was elected president of the District. Other officers: First Vice-President—Elwyn Schwartz, Kingsburg; Second Vice-President—Kenneth L. Ball, Corcoran; Secretary-Treasurer—Robert V. Ish, Kingsburg. Plans were made for a vocal clinic to be held February 12, under the chairmanship of Sue Bell Browne. A vigorous membership drive is under way in this district.

Announcement is made that the spring series of the Pacific Coast Music and American Youth broadcasts is tentatively scheduled for March 5 to April 9 inclusive, six Saturday afternoon programs, the time to be announced later. As in the fall series, the speakers appearing on these programs will discuss phases of the general theme "Avocational Uses of Music for Students after Graduation." The Pacific Coast Series is sponsored jointly by the California-Western and the Northwest Conferences. Leslie P. Clausen, of the Los Angeles Junior College, is general chairman, with Walter C. Welke, of the University of Washington, as chairman of the Northwest division.

All districts of the California-Western Conference have announced strong program sessions for their spring meetings, the

details of which will be published later; and many members of the Pacific Coast contingent have already planned their spring work to permit of attendance at the National convention in St. Louis, the program of which promises immeasurable benefits for all.

S. EARLE BLAKESLEE, *President*

Eastern

FELLOW MEMBERS of the Eastern Conference: Since last writing to you through the JOURNAL, your president and the majority of the members of the executive committee have been very active, for this has been a season of field excursions into various sections of the Eastern territory. In fact, during recent



F. Colwell Conklin
President
Eastern Conference

months, there have been many more important clinics, conferences, and meetings in this area than ever before. From the middle of October until the Christmas season, every week-end except one was spent by your president in attendance at many of these meetings; yet he was unable to attend all of those held.

A brief résumé of these trips and meetings may be in order. Visiting New York City, we found the In-and-About Club enjoying increased attendance, under the leadership of Chairman Peter W. Dykema. The next week-end brought us to Philadelphia where the Southwestern Zone of the Pennsylvania Education Association sponsored a vocal clinic, with Max T. Krone conducting. Following the clinic, a luncheon meeting was held by the In-and-About Philadelphia Club, with some two hundred

persons present. At this time, the newly elected president, Glenn Gildersleeve, took over the duties of his office.

The next week-end, we attended the gala convention of the New Jersey State Teachers Association, held in Atlantic City. This meeting brought out the largest gathering in the history of the organization; it was, indeed, a fine tribute to the steadfast efforts of President Mabel E. Bray, of the Department of Music of the State Teachers Association.

That afternoon, your executive committee held the first regular meeting since the one held last year during the Buffalo convention. Many important matters were discussed, including (1) the problem of how to gain greater recognition for music as an entrance subject in eastern colleges; and (2) the consideration of invitations from the various cities desiring to be host to the 1939 convention. Among those present were: George L. Lindsay, Glenn Gildersleeve, Mary C. Donovan, Samuel A. W. Peck, George P. Spangler, Thomas Wilson, and Executive Secretary C. V. Buttelman.

The next trip, November 17, took us to a dinner meeting in Bergen County, New Jersey; and the following day found us at a luncheon of the Department of Music, Delaware State Education Association.

Next came the New York State band, choir, and orchestra clinics, held in Ithaca, December 2, 3, and 4. Many valuable conferences were held with members of this section, including three past presidents of the Eastern Conference, George J. Abbott, Victor L. F. Rebmann, and Laura Bryant. The meeting assumed a national aspect with the presence of both A. R. McAllister, president of the National School Band Association; and Adam P. Lesinsky, president of the National School Orchestra Association. William D. Revelli led the band clinic, and Alfred Spouse led the choir clinic. President Arthur R. Goranson of the New York State School Music Association, as it is now named, is to be congratulated upon the accomplishments of the New York organization under his leadership.

The following week-end saw us in Boston conferring with a committee of music leaders under the chairmanship of James A. Ecker, director of music in the Boston schools.

The band clinic in Westchester County, New York, was the final meeting to command our attention on this particular series of excursions into the field. Arthur Witte arranged the fine clinic program, which William D. Revelli conducted. Among the visitors was P. A. Browne, inspector of schools in England, who is making a study of music in the schools of America.

Of course, at all these meetings, your president stressed the importance of membership in the National and Eastern Conferences and urged everyone to attend the St. Louis meeting and enjoy the benefits of the splendid program prepared by President Maddy and the executive committee.

F. COLWELL CONKLIN, *President*

Northwest

A MEETING of the executive committee of the Northwest Conference will be held during the National Convention in St. Louis. We are looking forward to one-hundred-per-cent attendance of our officers; and according to word received so far, at least ten of the Northwest Conference members will be present. If you are planning to attend the convention, please send me word as I have been asked by the National office to suggest the names of individuals for service on various committees. This, of course, cannot be done until I know who plans to attend.

There has been a fine response to the campaign for membership. It looks as though we will double our former number. Andrew Loney and his committee are to be congratulated on their efforts. If you are now a member do not fail to send in your request for renewal—"Once a member, always a member!"

Committees on instrumental affairs, vocal affairs, and teacher education have been appointed for the 1937-1939 term as follows:

Instrumental affairs.—Chairman: Howard W. Deye, Central Washington College of Education, Ellensburg. Members from Idaho—H. L. Fawson, Pocatello; Lorn E. Christensen, Caldwell; Montana—J. E. Clavadetscher, Billings; Thelma Allen Forster, Malta; Oregon—Douglas Orme, Eugene; Harry L. Beard, Corvallis. Washington—Frank Anarde, Tacoma; Raymond H. Howell, Everett.

Vocal affairs.—Chairman: Herbert T. Norris, State College of Washington, Pullman. Members from Idaho—Archie N. Jones, Moscow; Donald Foltz, Boise. Montana—Ellen F. Rein, Big Timber; Minerva M. Bennett, Helena. Oregon—Jean Elizabeth Acorn, Portland; Irene Marie Moore, Lebanon. Washington—Blanche Hill Swenson, Spokane; Harriet Charlton, Seattle.

Teacher education.—Chairman: Frances Dickey, University of Washington, Seattle, Washington. Members from Idaho—Maye A. Johnson, Albion; Archie N. Jones, Moscow; Mary S. Granger, Lewiston. Montana—Mrs. A. R. Johansson, Bozeman; Frances M. Simas, Havre; Marguerite V. Hood, Missoula. Oregon—Anne Landsbury Beck, Eugene; Louise Woodruff, Ashland. Washington—Nils Boson, Bellingham; Ethel M. Henson, Seattle; Herbert T. Norris, Pullman; Hartley D. Snyder, Ellensburg.

Additional committees will be announced later.

LOUIS G. WERSEN, *President*



Louis G. Wersen
President
Northwest Conference

North Central

AS THIS issue reaches you, preparations for the St. Louis convention will be in full swing. If you have not already made plans to attend this great conclave of music educators, you should take immediate steps to set aside routine obligations and join some thousands of your co-workers for a week of instruction, inspiration, and recreation. Many supervisors and teachers of the middle west were unable to attend the 1936 biennial meeting in New York City; and there is every likelihood that the 1940 convention will also be held outside the central area. The St. Louis meeting is, therefore, our meeting, and every effort should be turned in the direction of making attendance possible.

In the event that circumstances beyond control prevent attendance, let me urge all teachers within the North Central area to maintain their memberships and to serve in the capacity of local representatives of a great national body, which is constituted and maintained for the sole purpose of advancing the cause of music education. Any teacher who believes wholeheartedly in the social benefits of education through music owes it to himself and to his profession to sup-



Charles B. Righter
President
North Central Conference

**"YOU SEE, SUPERINTENDENT,
THE BOY CAN'T MAKE GOOD
WITH THAT OLD SCHOOL
CORNET. MY STUDENTS ARE
FAILING FOR WANT
OF THESE NEW P-A's!"**



Don't Let Badly-Tuned, Hard-Blowing, Poor Quality Equipment Hamper the Progress of Your Instrumental Students

It's a delicate subject, but it is true that often persons obliged to select instruments for others to learn to play, who have never themselves played one, may not fully appreciate the hidden differences between good and bad instruments. Poor tone quality, faulty intonation, hard blowing, and sluggish mechanism are not visible to the naked eye. It is also true that a skillful performer can make a surprisingly good demonstration on an instrument so poor that it would stymie any beginner. These facts are of serious importance to the school executive responsible for the successful administration of instrumental instruction.

Pan-American band instruments are of the very highest musical quality; beautifully toned; remarkably accurate in pitch and intonation; responsive and positive in action; beautifully modeled and especially durable. Students make rapid progress in sound musical ability with these instruments. They are the best instruments any school may adopt, from the teaching standpoint.

Almost as important, Pan-American instruments are moderately priced. They stand unchallenged—the biggest dollar value in the world of band instruments and every item in the catalog, which includes nearly all brasses and woodwinds, is backed by the strongest factory guarantee. Write us direct for catalog and the name of your nearest dealer. We, and your dealer, promise every co-operation in solving the problems of your instrumental department. 1261



*It is not a genuine
Pan-American unless
the Pan-American
name is engraved on
the instrument.*



PAN-AMERICAN
BAND INSTRUMENT AND CASE CO.
113 P-A Building ELKHART, INDIANA

port actively the one organization which has been created to advance this cause.

The St. Louis convention provides the opportunity for an advance meeting of members of the North Central Conference looking toward our own convention in 1939. Later, definite plans relating to North Central activities will be announced. The officers are looking forward to the adoption, within a few months, of a practical program based upon specific objectives of direct concern to local teachers and supervisors; and, in the formulation of this program, they are desirous that every member shall have a voice. A number of extremely important projects were outlined at the Minneapolis meeting; and to these will be added those suggestions from the membership which appear to be the most timely and significant.

Be sure to see the midday period Wednesday, March 30, for the North Central Conference luncheon. Plan to attend this feature of the St. Louis convention. It will be our own sectional meeting of 1938, and as such, one of the important events of the National meeting.

CHARLES B. RIGHTER, *President*

Music Teachers National Association

EDWIN HUGHES, of New York City, was elected president of the M.T.N.A. at the convention held in Pittsburgh, December 28-31, 1937. Other officers elected: Vice-President—George Dickinson, Poughkeepsie, New York; Secretary—D. M. Swarthout, Lawrence, Kansas; Treasurer—Oscar W. Demmler, Pittsburgh; Editor—Karl W. Gehrken, Oberlin, Ohio; Executive Committee (three-year term): Tracy Y. Cannon, Salt Lake City, Utah; Theodore Kratt, Oxford, Ohio; Arthur E. Westbrook, Bloomington, Illinois. Executive Committee (one-year term): Mrs. Crosby Adams, Montreat, North Carolina; Carl Engels, New York City; C. V. Buttelman, Chicago, Illinois; Karl W. Gehrken, Oberlin, Ohio; Oscar W. Demmler, Pittsburgh; D. M. Swarthout, Lawrence, Kansas.

The convention was combined with the annual meetings of the National Association of Schools of Music and the American Musicological Society. Howard Hanson was re-elected president of the N.A.S.M. Other officers: Vice-presidents—Harold L. Butler, John A. Hoffmann, Harold Richey, Mrs. Florence Lamont Hinman; Treasurer—Albert Riemenschneider; Secretary—Burnet C. Tuthill.

Washington, D. C., was chosen as convention city for the 1938 meetings of the three associations.

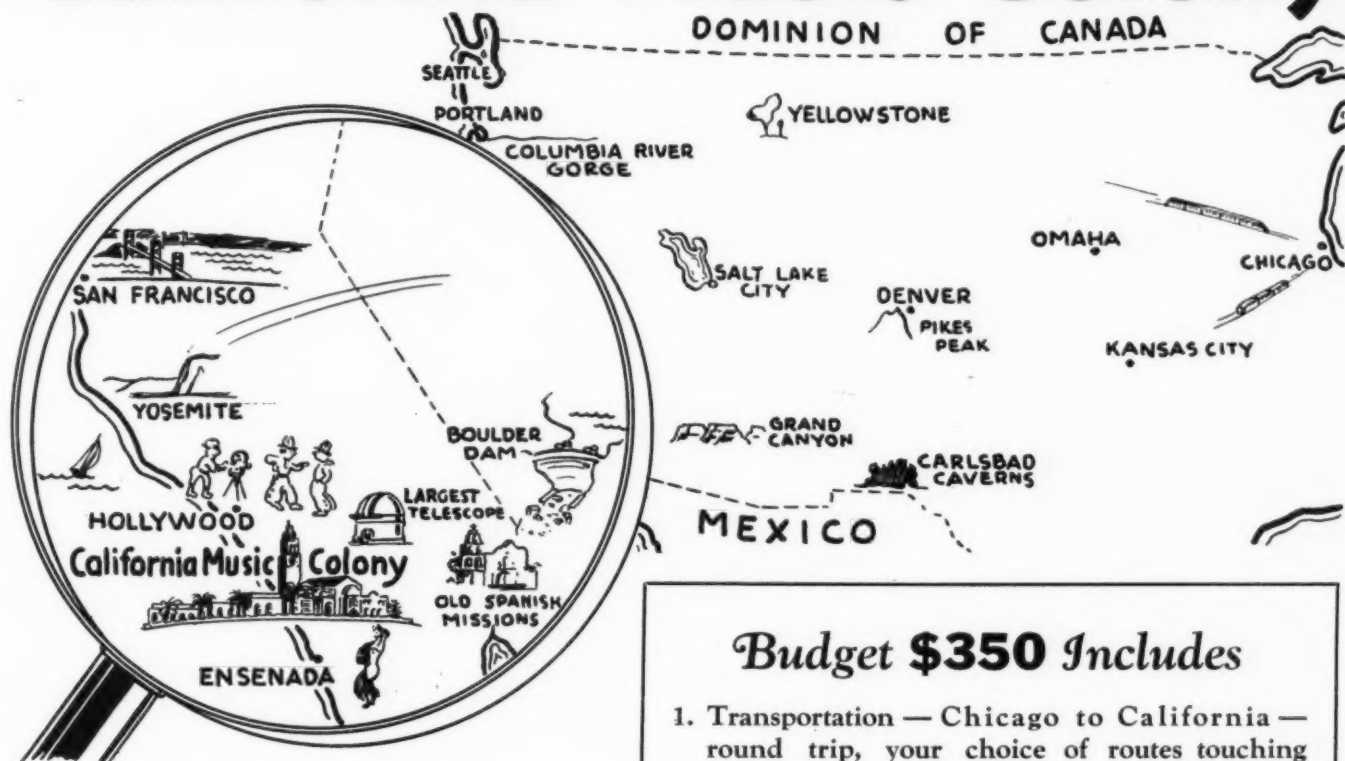
THE JOURNAL'S

Music Intelligentsia Test

(Answers on page 76)

1. The famous composer of light opera who wrote "Onward, Christian Soldiers" and "The Lost Chord" was: *Herbert, Sullivan, Offenbach.*
2. The composer who was a great innovator of musical form, and who is known as the "father of the symphony" was: *Beethoven, Haydn, Mozart.*
3. A valuable treatise on modern orchestration was written by: *Wagner, Liszt, Rimsky-Korsakow.*
4. "The Song of India" is from *Sadko*, one of the best-known operas composed by: *Borodin, Tchaikowsky, Rimsky-Korsakow.*
5. Important reforms in operatic composition were first achieved by: *Wagner, Meyerbeer, Weber, Gluck.*
6. "The Last Rose of Summer," an old Irish air to the words of Thomas Moore, was interpolated by an Italian composer in the opera: *Norma, Barber of Seville, Marthe Stradella.*
7. The nineteenth century pianist and composer who was known as "The Wizard of the Piano," and who utilized chromatic harmonies in a novel way and created the symphonic poem was: *Chopin, Liszt.*
8. The opera *Lady Macbeth of Mzensk* was composed by: *Elgar, Stravinsky, Shostakovich.*
9. *The Pleasure Dome of Kubla Khan* was composed by: *Cui, Strauss, Griffes.*
10. The French composer who developed impressionism in music was: *Saint-Saëns, Debussy, Satie.*

Travel - NEXT SUMMER - Study California Music Colony



STUDY WITH

MAX KRONE
Northwestern University

AMOS EBERSOLE
Heidelberg College

FRANKLIN O'NEEL
Lincoln H. S., Tacoma

EARL ROSENBERG
Choral Conductor, San Diego

LEE LOCKHART
Formerly Pittsburgh

GLENN WOODS
Supervisor, Oakland

NINO MARCELLI
Conductor, San Diego Symphony

E. H. WILCOX
Formerly University of Iowa

Budget \$350 Includes

1. Transportation — Chicago to California — round trip, your choice of routes touching points shown above.
2. Living Expenses for eight glorious weeks.
3. Tuition for six weeks at the Summer Session of the California Music Colony at La Jolla—degree courses—college credit.
4. Concerts, recitals, sightseeing tours.

A picture bulletin may be secured gratis from E. H. Wilcox, La Jolla, California

The COLE Series of INSTRUMENTAL METHODS

BY OUTSTANDING HIGH SCHOOL AND PRIVATE TEACHERS ~

<p>Clarinet By Elmo V. Roesler</p> <p>Saxophone By Gardner P. Huff</p> <p>Drums By Haskell W. Harr</p> <p>Flute By Rex Elton Fair</p> <p>Piccolo By Rex Elton Fair</p> <p>E♭ Tuba By R. M. Andresen</p> <p>Cello By Anthony Guerrero</p> <p>Oboe By Gilbert Boerma</p>	<p>Cornet By Clifford P. Lillys</p> <p>Trombone By Forrest L. Buchtel</p> <p>French Horn By Anthony Guerrero</p> <p>Bassoon By Dall Fields</p> <p>Baritone By Forrest L. Buchtel</p> <p>BB♭ Tuba By R. M. Andresen</p> <p>String Bass By Anthony Guerrero</p>	<p>RETAIL PRICE</p> <p>EACH \$1.00</p>
--	--	---

SEE THESE OUTSTANDING METHODS

Copies Will be Sent on Approval for Examination

For sale at your local dealer

M. M. COLE PUBLISHING CO.,

2611 Indiana Ave., Chicago, Ill.

Association and Club News

Missouri Music Educators Association

IT IS OUR GOOD FORTUNE to have the 1938 biennial meeting of the Music Educators National Conference in St. Louis, Missouri. Missouri will participate in this conference not only by a generous attendance of music teachers, music supervisors, administrators, and school patrons, but will make several important contributions to the program. The largest single item will be the all-state rural school music program which will present a chorus of thirty-six hundred voices, a rural school orchestra, rhythm band, harmonica band, etc. Many of our various outstanding high school bands, orchestras and choruses will appear during the week, and our boys and girls will participate in the National organizations and in various clinic groups. Also, we have been invited to combine a Missouri School Band Festival with the concert of the National High School Band.

All of this participation is possible because of greatly increased interest in music education throughout the state and the consequent increased attention given to music teaching in city, village, and rural schools.

An important development in the past year has been in the field of rural schools. There are now eighteen men and women engaged in county music supervision work—largely in one- and two-room rural schools. This work is sponsored by Lloyd W. King, Missouri state superintendent of schools, and the State Department of Education, and is whole-heartedly supported by the Missouri Music Educators Association. The county supervisors of music are each responsible for from ten to sixty-one schools. Most of them hold rural school faculty meetings each month and outline the music programs for the following month. During the following month the supervisors visit each school under their supervision to help analyze the problems peculiar to the individual school and to assist the teacher in the presentation of her work. It is anticipated that half of the counties in the state will have regularly employed county rural school music supervisors next year. Among other things, this should prove a valuable asset by way of preparation for music work at the secondary school level.

A recent survey gives some interesting information regarding the music teaching personnel in the high schools of our state. Since 1935 the number of teachers has increased from 396 to 672. Forty-one per cent of these teachers are giving full time to music; forty-three per cent are teaching music and one other subject, such as English, mathematics, science, physical education or art; fourteen per cent are teaching music and two other subjects; less than two per cent teach three subjects in addition to music—and there are three teachers in our state who are teaching music and a combination of four other subjects.

The fact that fifty-nine per cent of the entire music faculty of the state outside of the cities of St. Louis, Kansas City, and St. Joseph, teach one or more other sub-

jects is indicative that music has definitely penetrated the smaller high schools and communities.

There is further significance in the fact that the number of high schools offering music for credit has increased from 290 in 1928 to 551 this year.

The Missouri Music Educators Association, in coöperation with the State Department of Education, is in large measure responsible for the upward trend indicated by the facts cited herein. Indeed, too much credit cannot be given to the M.M.E.A. and its "parent" organizations, the Missouri Band and Orchestra Directors Association and the Missouri Choral Directors Association. Through organized activities, particularly clinics, much has been done to raise the general standards, to increase the efficiency of music teaching, and to broaden the knowledge and the vision of the individual teacher.

In this connection, we feel that we should express our appreciation to the Music Educators National Conference for its coöperation in helping us form policies and develop the strength of our organization.—DEAN DOUGLASS, *State Supervisor of Music*.

Louisiana M. E. A.

▲ THE FIRST vocal festival ever to be held in this state was sponsored last year by the Louisiana Music Education Association. For this centralized event, Natchitoches was chosen as host city, with Paul R. Thornton, director of music at the State Normal, in charge of arrangements.

This year, however, it has been decided to sectionalize the vocal events. Accordingly, three festivals have been scheduled for the month of May in the northern, central, and southern parts of the state. At each of these three vocal festivals, orchestral events will be sponsored for the first time in the history of the state, and string ensemble groups will also participate on each of the three occasions.

The state band contest will continue as a centralized event for at least another year. Baton Rouge will be the host city for the 1938 state groups, who will also meet sometime during the month of May.

A band festival is being arranged for the northern part of the state, under the chairmanship of Walter C. Minnear, of Ouachita Parish. This event represents the first Association-sponsored move to sectionalize the State band contest.

The above plans were made by the board of directors at a recent meeting, held in Lafayette, at which Howard C. Voorhees was host to the members.

According to state chairman Lloyd V. Funchess, Louisiana will have a large representation at the National convention at St. Louis, March 27-April 1. Plans are on foot for securing special "party" railroad rates for the Louisiana delegation. Residents of Louisiana and the neighboring states are invited to join the Louisiana Conference party. For information address Lloyd V. Funchess, State Department of Education, Baton Rouge.—W. E. PURDY, *Journal Correspondent*.

New York State School Music Association

▲ MORE than seven hundred persons attended the sessions of the fifth annual clinic of New York State, held recently in Ithaca; five years ago, only seventy-three persons registered for the first annual clinic. This increase in attendance attests well the high regard in which Association-sponsored events are held in educational circles of the Empire State.

Among the important business matters transacted at the Ithaca meeting were: (1) The changing of the name of the Association—formerly known as the New York State School Band and Orchestra Association—to the New York State School Music Association; (2) The dividing of the state into eastern and western districts for state finals; (3) The allocation of twelve sectional competitive festivals; and (4) The election of officers, whose names were announced in the December JOURNAL.

Last year, New York State instrumental and vocal affairs were combined for the first time, under the sponsorship of the New York State School Band and Orchestra Association. The response of the vocal section was such that the plan will be continued, under the sponsorship of the newly formed New York State School Music Association. Besides the events for Class A, B, and C choirs (boys, girls, and mixed), there will be vocal solo and small vocal ensemble contests.

The eastern state finals will be held in Amsterdam, May 6 and 7; the western state finals, Jamestown, May 13 and 14. All schools located east of a line drawn from Syracuse to Endicott, should plan to go to Amsterdam; all schools west of this line should go to Jamestown.—FREDERIC FAY SWIFT, *Secretary*.

Nebraska M. E. A.

▲ THE MERGING of the Nebraska Bandmasters Association and the Nebraska Choral Directors Association, effected at the November meeting of the two groups in Wayne, was announced in the December JOURNAL, together with the names of the officers who will serve the combined membership, which, henceforth, is to be known as the Nebraska Music Educators Association. Following the merger, the meeting was devoted to discussing the problems of public school music in the state.

The members of the Association then voted their approval of the following proposals, which have been presented to the Nebraska High School Activities Association. They are: (1) To eliminate the state music contest [retaining the district events as qualifying units for the national regional competitions]. (2) To fix the minimum size of large groups at fourteen and the maximum at ninety. (3) To eliminate the awarding of sweepstakes points and honors in music contests. (4) To adopt the National standards of adjudication. (5) To permit schools to enter five large groups instead of four; and to permit schools to enter a total of twenty-four events instead of sixteen. (6) To adopt the National classi-

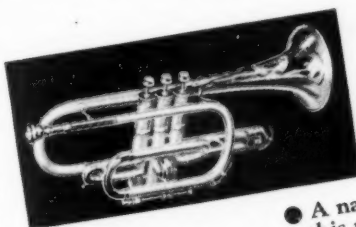
THESE MUSICAL INSTRUMENTS CARRY THE HIGHEST STAMP OF APPROVAL FOR *School Use*

DU BOIS WOOD- WINDS

● From Paris we bring you DuBois Woodwinds, finest in all Europe, with the "Continental Seal of Approval." Alto and Bass Clarinets, English Horn, Bassoon, B-Flat Clarinets, Oboe, Flute and Piccolo, all at surprisingly moderate prices. Beautiful descriptive folder, illustrating the complete line on request. These are instruments you may positively depend on, to give the fullest satisfaction. Continental approved.



● This "Continental Seal of Approval" is an absolute guarantee that any musical instrument to which you find it attached is the best article of its kind your money will buy. It means that an international search, the most rigid laboratory tests, the broadest dollar-value comparisons have proved it the "best" in its class the world has to offer. You can safely and implicitly rely on the "Continental Seal of Approval." Demand it.



CONTINENTAL BAND INSTRUMENTS

● A national sensation in school music is this new line of middle priced band instruments, including the complete brass and brass reed families. In these instruments you will find incorporated all of the very latest improvements plus many special and exclusive refinements. They carry the full endorsement and protection of the "Continental Seal of Approval." School bandmasters everywhere welcome this new line as this year's greatest aid to the advancement of instrumental school music. Complete catalog on request.



LELANDAIS REED MOUTHPIECES and REEDS

● They have done more to perfect the reed tone in American music than perhaps anything that has ever been brought to this country. Monsieur Lelandais, most noted mouthpiece designer in the world, for the first time gives the endorsement of his personal name, and Continental adds the Seal of Approval. Get the enlightening booklet on Lelandais mouthpieces and reeds. A world of information, and it's free.



See your local music dealer, or write direct for special literature about these "Continental Approved" instruments. This places you under no obligation whatever. Send postal and the name of your nearest dealer.

CONTINENTAL MUSIC CO., Inc.
Dept. 1545, 630 So. Wabash Ave.
Chicago, Illinois

KAY STRING BASSES

● Here is the finest and most beautiful Double Bass ever offered at a moderate price. Laboratory tests proved this instrument excelling in volume and tone quality against many others at much higher prices. New shaping gives more comfortable playing position. Most durable construction. Highest recommendation for school band and orchestra use. Continental approved.



fication on small instrumental groups. Also, consideration was given to extending the scope of the *Activities Bulletin* to the proportions of a magazine; but decision was withheld until another year.

The plan of sponsoring clinics will be continued by the Association; and, as heretofore, noted guest conductors and educators will be invited to participate. Under the present arrangement, there will be three clinics, one for band, one for orchestra, and one for choral groups—each held separately, but in the same city and under the sponsorship of the Association.

It has been decided, however, to permit all large choral groups to choose their own numbers for contest purposes, no restrictions being made by the Association. If this plan proves satisfactory, a proposal will probably be adopted to eliminate required numbers from all group events at contests next year.—ARTHUR G. HARRELL, *President*.

Michigan M. E. A.

▲ THE MICHIGAN Music Educators Association, as a department of the Michigan Education Association, is continuing the task of music curriculum and syllabus building, and its progress was reported by Chairman William W. Norton at the December 18 meeting of the executive committee of the Association, held at the Hotel Olds in Lansing.

Working under the direction of the state superintendent, the M. M. E. A. committee on curriculum revision has held several meetings with members of the state steering committee; and it has been decided that the first unit for inclusion in the state course of study will be that for band, as prepared by Sam N. Trickey and his committee on band music in senior high schools. As soon as the material has been approved by the State Department, an experimental edition will be published and distributed among the administrators and music men of the state for their suggestions and criticisms.

Discussion was also given over to a report on rural school music in Michigan by Josephine Kackley, of State College, East Lansing. The suggestions of her committee will be published later.

Concerning the training of string players in the Michigan schools, it was decided that special clinics would be very valuable; and a committee was appointed to cooperate with other existing agencies in arranging such clinics. The committee especially commended the fine work done in clinics and festivals by the Michigan Band and Orchestra Association.

A Choral Alliance, with W. R. McIntire as president, was organized for promoting choral clinics and festivals, the first of which will be held in Lansing.

The committee pledged the Association to greater cooperation with the National Conference in its sponsorship of the Music and American Youth broadcasts, and to the support of the St. Louis meeting, especially through participation in the National band and orchestra groups (possible participation in the Choral Competition-Festival being referred to a committee).

To all interested persons residing in Michigan, it was decided to make the following attractive offer for 1938 membership: (1) The payment of a fee of one dollar to include active membership in the M. M. E. A., partial membership in the National Conference, and *JOURNAL* subscription; (2) The payment of a fee

of three dollars to include active membership in the M. M. E. A., North Central Conference, and National Conference, and *JOURNAL* subscription—an arrangement whereby the M. M. E. A. rescinds its customary quota of one dollar from the usual two- and four-dollar fees.

David Mattern presided at the meeting, at which the committee had as guest, C. V. Buttelman, executive secretary of the National Conference.—JAMES E. F. CHASE, *Secretary*.

Ohio M. E. A.

▲ NOMINATION of the 1938 adjudicators in Ohio district and state competition-festivals is again to be achieved by referring the decision to a vote of the Association membership, the choice being restricted to the ranks of Ohio specialists in music education endeavors. Quoting from the *Triad*, official publication of the Association: "Until a few years ago, it was thought that our judges had to be from outside of the state. This was costly; therefore, during recent years, we have been willing to have specialists living and working among us assume the task of hearing our groups and rendering their opinions. The members have nominated and selected those whom they favored for state finals judges. Those rating lower on the final listing have been selected by the various district contest chairmen to officiate in the preliminary events. This plan has worked so successfully that the 1938 adjudicators will again be chosen by referring their selection to the vote of Association members."

Following are some important dates to be remembered:

March 11-12—Ohio Intercollegiate Band Festival, State University, Kent, Ohio.

March 11-12—Cleveland Junior and Senior High School Vocal and Instrumental Solo and Ensemble Contests.

March 19—Northeast Ohio District Elementary School Vocal and Instrumental Solo and Ensemble Contests, Chardon (Geauga County), Ohio.

March 25-26—Southwest Ohio District Festival, Miami University, Oxford, Ohio.

March 27-April 1—Music Educators National Conference, St. Louis, Missouri.

April 8-9—Northeast Ohio District High School Band, Orchestra, and Chorus Competitive Festival, State University, Kent, Ohio.

April 22—State Finals, Ohio High School Choral Competition-Festivals, Ohio State University, Columbus, Ohio.

April 23—State Finals Ohio High School Band Competition-Festivals, Ohio State University, Columbus, Ohio.

April 29—Cleveland City Senior High School Choral Contest.

May 1-7—National Music Week.

May 7—Cleveland City Senior High School Band Contest.

May 14—State Finals, Ohio High School Solo and Ensemble Competition-Festivals, Oberlin College, Oberlin, Ohio. Ohio M. E. A. Annual Meeting and Election of Officers.

May 19-21—National Band Association Region 3 Competition-Festivals for Band, Solo and Ensemble Events, Elkhart, Indiana.

May 20—Cleveland City Junior High School Band Contests.

Ohio Valley M. E. A.

▲ A LIVELY program of group games and folk dances was arranged for the January meeting of the Association, which was held at the Oglebay Park Club House. A great open fireplace provided the means of roasting frankfurters and marshmallows, as well as popping corn. So successful was this midwinter social that it will probably become an annual event.

A band clinic, William D. Revelli, conductor, is scheduled for February 10 and 11. The band will comprise selected players from a score of bands in the

valley. There will be three rehearsals prior to the clinic and two or three concerts following.

C. Lawrence Kingsbury has been appointed director of the band and orchestra camp to be held at Oglebay Park, July 11-August 20. The camp will be sponsored by the Tri-State Music Association and the Ohio Valley Music Educators Association. Antonio Modarelli, director of the Tri-State Association and conductor of the Wheeling Symphony Orchestra, will have an active part in the camp activities. Solo and ensemble contests will be held in the spring; and the winners in these events will be awarded scholarships to the camp. It is expected that from fifty to one hundred boys and girls will be in attendance during the six-week period.—EDWIN M. STECKEL, *Secretary*.

Kentucky M. E. A.

▲ ACTING upon instructions of various music-teaching groups in Kentucky, a committee meeting was held January 15 to set up a constitution for the newly organized Kentucky Music Educators Association. A constitution was drafted and will be presented to the groups concerned for ratification between now and the meeting of the Kentucky Education Association, April 14. It is planned that all groups now functioning, or which may be organized at a later date, while retaining their identity as separate groups, will come together in order to present a unified front for the cause of Music Education in Kentucky. The groups which are joining together in this effort are as follows: West Kentucky Music Teachers Association; Central Kentucky Music Teachers Association; North Kentucky Music Teachers Association; East Kentucky Music Teachers Association; Cumberland Valley Music Teachers Association; In- and -About Louisville Club; Kentucky Music Teachers Association; Kentucky Band and Orchestra Directors Association; Vocal Directors Association; Music Section, K. E. A.

Members of the committee on the constitution included Helen Boswell, Louisville; John Lewis, Lexington; C. E. Norman, Anchorage; Dean Dowdy, Madisonville; William H. Fox and Price Doyle, Murray.

Idaho M. E. A.

▲ A PLAN to ensure more meaningful programs for the district meetings of the Idaho Education Association at both general and music sessions was presented and passed upon at the state meeting in November. Five speakers comprise the slate of nationally known educators from whom each district may make its choice. All members are urged to participate in the plan by writing to their district officers indicating their preference. The names of the five speakers have been made known to the membership through the Association bulletin for January.

Other projects discussed included means of achieving (1) better district programs, other than those with the I.E.A.; (2) a workable festival plan for Idaho, regardless of regional and national plans; (3) higher standards, either in teaching methods or group performance; (4) better professional and ethical feeling among music teachers; (5) a good representation from Idaho at the National meeting in St. Louis; (6) whole-hearted support of the plan to bring the 1940 National meeting to the west.

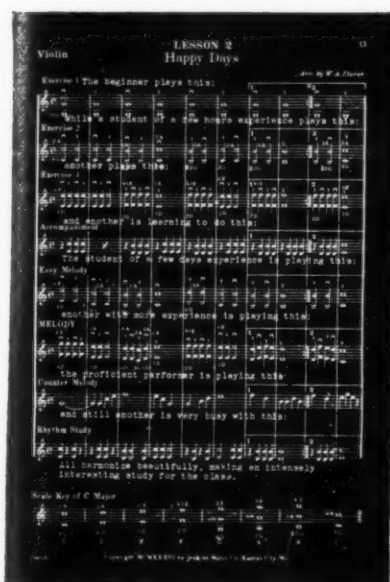
The following officers were elected for

A New SYSTEM for Band and Orchestra Ensemble Playing

The NEW WAY METHOD

by W.A. Storer

Beginners without previous musical training may play with advanced beginners, juniors, advanced juniors and advanced players at very first rehearsal. A student of any stage of advancement may enter a class any time after being organized. Such a group can play the same exercises and melodies together—all at the same time.



Progressive from the first to the last lesson and instructions for each lesson for both teacher and student.

The Second Lesson for VIOLIN, CORNET and CLARINET is shown hereon

Have a group of students of various degrees of advancement play this lesson on these instruments. You will be amazed at the result.



Read the following letter which is just one of hundreds of others that are similar which we have received.

Kimball, Neb.

In my ten years teaching band and orchestra students, I have not found a method that compares with Storer's "NEW WAY METHOD." Even the poorest in the group learns to be independent through the study of the easy and the most difficult counter melodies, and the group using Storer's book is leaving my other beginner groups behind.

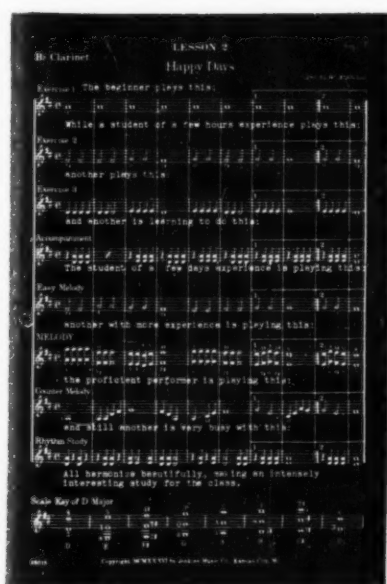
Sincerely yours,
(Signed) Alvin Duis,
Director of Music,
Kimball Co. High School.

A copy of each part of this amazing method will be sent on approval.

Piano part \$1.00, other parts 65c

INSTRUMENTATION

Violin	C Saxophone
Viola	B \flat Saxophone
Cello	E \flat Saxophone
String Bass	Cornet
Oboe	E \flat Alto
Bassoon	French Horn
Flute and	in F
Piccolo in C	Trombone
Flute and	Baritone
Piccolo in D \flat	Tuba in E \flat
Piano	and BB \flat
Clarinet	Drums



PUBLISHERS
JENKINS MUSIC COMPANY
KANSAS CITY, MO.
MADE IN U.S.A.

the ensuing year: President—Donald Foltz, Boise; Vice-President—Archie N. Jones, Moscow; Secretary—Mary Granger, Lewiston. Because of the resignation of Donald Foltz, who has accepted a position in Detroit, Michigan, Archie N. Jones has taken over the duties of the office. While regretting Mr. Foltz's departure, the Association extends its well-wishes to him in his new endeavors.—MARY GRANGER, *Secretary*.

North Central Idaho M. E. A.

▲ AT A RECENT meeting of the North Idaho Music Educators Association, the constitution was amended, changing the name of the Association to the North Central Idaho M.E.A., the geographical territory to coincide with that of the Second Educational District of the Idaho Education Association.

The new executive board is: Chairman—F. Ray Hinkly, Orofino; Secretary-Treasurer—Harold A. Adams, Moscow; Mary S. Granger, Lewiston; Dick Swingler, Craigmont; Dana L. Cleveland, Pierce; Marjorie Miller, Lewiston, president of the Music Section of the Second Educational District.—M. G.

Southwestern Idaho M. E. A.

▲ THE NEW officers, elected at the December meeting in Emmett, are: President—Lorn E. Christensen, Caldwell; Vice-President—Charles McConnell, Emmett; Treasurer—C. W. Albertson, Parma; Secretary—Louise Bales, Emmett.

Discussion was given over to plans for the spring festival and problems pertaining to music education in the district.—LOUISE BALES, *Secretary*.

West Virginia M. E. A.

▲ THE following appointments have been made:

Committee on Constitution and By-laws: Mary Gem Huffman, Parkersburg, chairman; Magdalene Servais, Dunbar; Dallas C. Bailey, Shinnston; Lawrence Kingsbury, Wheeling; R. A. Emberger, Bluefield.

Committee on Publicity: Pauline Mattingly, Morgantown, chairman; Elizabeth Shelton, Bluefield; Karl V. Brown, Spencer.

Mary Gem Huffman, of Parkersburg, is chairman of the county directors of music; and Christine Johnson, of Charleston, is chairman for West Virginia, representing both the National and Southern Conferences.—J. HENRY FRANCIS, *President*.

In-and-About Chicago

▲ ALL MEMBERS are urged to invite their superintendents to attend the March 5 meeting, which has been designated "Superintendents' Day." The time of the meeting will be twelve o'clock. The place is the Auditorium Hotel, and the speakers will be announced by mail.—Avis T. Schreiber, *Secretary*.

In-and-About Philadelphia

▲ MUSIC EDUCATION BY RADIO was the theme of the January meeting of the Club held in Philadelphia, with Alton O'Steen, of Ohio State University, and Franklin C. Dunham, of the National Broadcasting Company, as speakers. With a group of high school pupils, Mr. O'Steen conducted a clinic during the forenoon, demonstrating definite procedures within the classroom which should precede and follow out-of-school listening.—GLENN GILDERSLEEVE, *President*.

In-and-About Twin Cities

▲ THE JANUARY meeting of the In-and-About Twin Cities Club was held at the Minnesota Union January 8, with President Bessie M. Stanchfield in charge. Participating in the program were: Elizabeth Fish, of Miller Vocational High School; Lois E. Powell, of Ramsey Junior High School; Don Stevenson, boy soprano; and a mixed chorus.

Officers for 1938: President—Hazel B. Nohave; Vice-President—Robert A. Schmitt; Secretary—LaVere E. Belstrom; Treasurer—Helen Lehmann.—Bessie E. Kubach, *Publicity Chairman*.

Delaware S. E. A. Department of Music

▲ A MEETING of the board of directors of the Department was held in Dover for the purpose of discussing the organization of county bands and the possibility of a band clinic to be held in connection with the visit of the In-and-About Philadelphia Club to Delaware in April.

The following county chairmen were named: Wilmington—Walter L. Mitchell; New Castle—Frederick B. Kutz; Kent—Robert W. Pyle; Sussex—George A. Peck.

The goal of the Department for the coming year is to strengthen county organizations.—PAUL H. WEIL, *President*.

In-and-About Dayton and Columbus Clubs

▲ AT A RECENT meeting of the Music Section of the Central Ohio Teachers Association, it was decided to reorganize the Central Ohio Music Educators Club and divide it into two smaller groups, to be known as In-and-About Clubs. Thus to the roster of In-and-Abouts have been added two new clubs to be known as the In-and-About Dayton and In-and-About Columbus Clubs. These clubs will cooperate closely with the state and district organizations of the Ohio Music Education Association.

The officers of the new Dayton Club are: President—Genevieve Brintnell, Dayton; Secretary—Marcella Disbro, Dayton; Treasurer—Philip Paul Gates, Piqua.

The Columbus Club: President—Henrietta Keizer, Columbus; Vice-President—Gene Taylor, Mt. Vernon; Secretary—Mary Longfellow, Columbus; Treasurer—Milton C. Parman, London.

The first meeting of the Dayton Club



Delaware Officers

Recently elected officers of the Delaware S.E.A. Department of Music. Standing—left to right: Wilbert B. Hitchner (Treasurer), Wilmington; Paul Weil (President), Seaford; Lester Bucher (Vice-President), Newark. Seated: Anabel G. Howell (Past President), Wilmington; Florence Horn (Secretary), Milford.

was held January 22 and was attended by seventy members from the nine counties surrounding Dayton. Speaker was John Beattie, Dean of the School of Music, Northwestern University, who addressed the group on the subject "Fads, Fancies and Fundamentals." Emerson Landis, superintendent of Dayton schools, was guest of the club. The next meeting will be held in April.

The annual "membership roll call" for the Ohio Music Education Association and the National Conference brought forth a very satisfactory response.

In-and-About Waterloo

▲ AT THE January 8 meeting of the Club, Norma Rupprich, of Grundy Center, was the speaker, and Beverly Vinceng, of West Waterloo, was piano soloist. On January 11, the Club joined the Waterloo branch of the American Association of University Women in a dinner meeting, at which Lloyd Loar, acoustical engineer at Northwestern University, spoke on "The Physics of Music."—Alpha Corinne Mayfield, *Publicity Chairman*.

In-and-About Cincinnati

▲ "THE SMALL ENSEMBLE" was the general theme discussed at the January meeting of the Club, held in Norwood. Subtopics concerned the carry-over phase; desirable combinations; materials; advisability of large ensembles comprising multiple small ones; scheduling the small ensemble; procedure in organization and instruction; and values to be derived from the small ensemble.—THELMA KLETT, *Secretary*.

In-and-About New Haven

▲ FIFTY MEMBERS and friends of the New Haven Club were present at the December meeting. Helen S. Leavitt, of Boston, was the speaker. Others contributing to the program were Eleanor Hopecraft, vocal soloist, and William E. Brown, leader of group singing. Elsa Limbach presided.

The February 12 meeting will be held in New Haven at the Church Wall Tea House. Additional to other features of the program, there will be special musical performances by musicians from the New Haven schools, presented under the chairmanship of William E. Brown.

The April meeting will be an evening function, the details of which will be announced later.—LEON R. CORLISS, *Secretary*.

In-and-About Springfield, Massachusetts

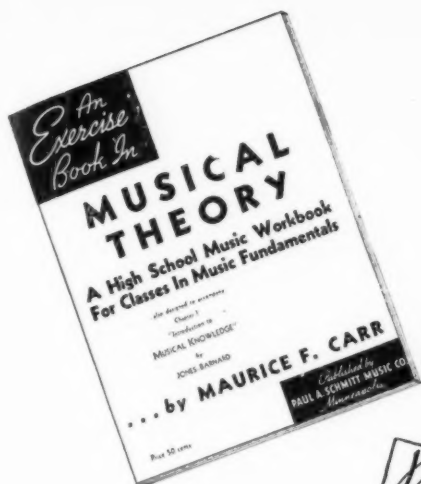
▲ ORGANIZED in May of last year, the In-and-About Springfield Club is enjoying rapid growth, having achieved a splendid enrollment of members throughout this section. During this time, several well-known speakers have addressed the Club.

At a recent meeting the following officers were elected: President—F. Anthony Viggiano, Springfield; Vice-President—Fred Grady, Holyoke; Secretary—Mildred E. Denver, West Springfield; Treasurer—Everett Sittard, Easthampton.

The cooperation of other affiliated clubs in furthering our organization plans is very much appreciated.—MILDRED E. DENVER, *Secretary*.

CONTINUED ON PAGE SEVENTY-FIVE

SCHMITT'S MUSIC WORKBOOKS

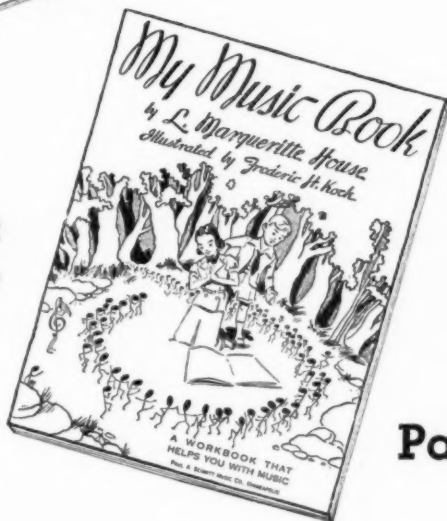


offer you a surprisingly successful means of teaching **MUSIC FUNDAMENTALS** to High School or Grade School students.

START THE
Second Half of Your
School Year with these
Well-Organized, Effective
Teaching Helps

Prices that fit
second-semester
appropriations

50c each



Ask To See These New Music Workbooks
—ON APPROVAL

Paul A. Schmitt Music Co.
Minneapolis, Minn.

TWO NEW PUBLICATIONS

that will appeal to performers and audience alike

DUSKY CLOUDS

A complete minstrel show for mixed voices
by Helen Beckwith Nohavec
in collaboration with
Sidney Lippman

Minstrelsy never fails to entertain both young and old. Since fun is the motivating idea, a few jokes involving locally well-known people contribute to good cheer. The appearance of ladies in dainty costumes on the stage makes the show desirable for box office receipts. The work is so flexible that it will suit the local conditions of any community. Time of performance about 60 minutes.

Score with all "gags," songs and music. \$1.00
Stage manager's guide..... 1.00

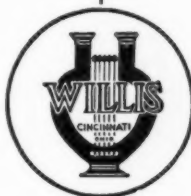
ABE LINCOLN

A musical play in two acts
unison or three-part (S.A.B.)
Book by Milnor Dorey
Traditional melodies adapted by
Bryceson Treharne

The play centers about the boyhood and youth of Abraham Lincoln when his family lived in Indiana and (in Act II) at the time he became a candidate for the Legislature of Illinois. It has been so cleverly planned that the part of Abe and the various principals may be played by the same person in both acts. The romance between Lincoln and Ann Rutledge has been introduced with delicacy. Time of performance about 90 minutes.

Score contains all directions.....75c
Write for copies "on examination"

THE WILLIS
137 WEST FOURTH ST.



MUSIC Co.
CINCINNATI, OHIO



Music for String Instruments

CLASSICAL MASTERS

in easy trio arrangements for piano, violin, and violoncello

By Alexandre Barjansky — Each book \$1.25

Book I	Book II
Air.....Bach	Rigaudon.....Rameau
Theme from Impromptu in B flat.....Schubert	The Merry Farmer.....Schumann
Bourrée.....Krebs	Sarabande.....Handel
Andante con espressione.....Schumann	Two Country Dances.....Beethoven
Gavotte.....Grétry	Old French Song.....Tchaikovsky
Waltz.....von Weber	Theme from Sonata in A major.....Mozart
Air.....Mattheson	Prelude.....Chopin
Dance of the Sylphs from	Minuet in C.....Haydn
"Orfeo ed Euridice".....von Gluck	Grandmother's Minuet.....Grieg
La Lugubre (Sarabande).....Couperin	Russian Dance.....Tchaikovsky
Andante from Sonata in C major.....Mozart	Chaconne.....Handel
Theme.....Mendelssohn	
Little Prelude.....Bach	

"TWELVE EASY PIECES"

for String Quartet or String Orchestra
with Double-Bass and Piano (ad lib.)
Arranged by Charles Clement Samford

Score \$1.75 Each Volume of Parts \$1.50 Extra String parts .30 each

Book I	Book II
Commit Thy Ways, O Pilgrim.....Bach	Andante from A minor String Quartet.....Schubert
Break Forth, O Beauteous Heavenly Light.....Bach	Little Fugue.....Handel
Watchman's Song.....Grieg	Morning Promenade.....Schumann
Gavotte, from "Iphigenia in Aulis".....Gluck	Norwegian Melody.....Grieg
Andante, from "The Harmonious Blacksmith".....Handel	Sarabande from the English Suite in A minor.....Bach
Waltz.....Brahms	Minuet from the Septet, Op. 20.....Beethoven

G. SCHIRMER LIBRARY EDITIONS

For Two (or more) Violins, violoncello and piano

BACH, K. PH. E. Trio G, for two violins and violoncello, arr. with piano acc. by Hugo Riemann. (Sam Franko) Vol. 3.....\$2.00	PORPORA, NICCOLO, Op. 2. Trio D, from Concerto No. 4, for two violins and violoncello, arr. with piano acc. by Hugo Riemann. Vol. 4.....\$2.00
PERGOLESI, G. B. Trio No. 1, G, for two violins and violoncello, arr. with piano acc. by Hugo Riemann. Vol. 933.....\$2.00	STAMITZ, JOHANN. Op. 1, No. 5. Trio No. 5, B flat, for 2 violins and violoncello, arr. with piano acc. by Hugo Riemann. Vol. 938.....\$2.00

Music for Wind Instruments

Juilliard Series

Twelve Transcriptions for flute, oboe, clarinet, bassoon and horn
by Georges Barrère

Score \$1.50 Each Volume of Parts \$2.50 Extra Parts .60 each

Book I	Book II
Sonatina, from the Cantata: "Gottes Zeit ist die allerbeste Zeit".....Bach	Adagio, from the Sextet for wind instruments.....Beethoven
Around the Wigwag.....Harvey Worthington Loomis	The Night Wind.....Farley
Petite Marche.....Delibes	Voglein.....Grieg
Minuet, from Piano Sonata in G Major.....Schubert	Minuet.....Mozart
La Marais.....Rameau	Pastorale.....Stravinsky
Musette.....Katherine K. Davis	The Harmonica Player.....Guion

Music for Choral Groups

The Silver Swan (Mixed voices, 5 parts), Gibbons (Deia).....10	The Old Woman and the Peddler (Old English Air) (Mixed voices, 4 parts) Kinacella.....20
Now is the Month of Maying (5 parts), T. Morley.....10	Invocation to Saint Cecilia (Mixed voices, 4 parts) V. Harris.....20
Barter (Mixed voices 4 parts), W. C. Macfarlane.....15	The Music of Life (Mixed voices, 8 parts) N. Cain.....15

G. SCHIRMER, INC.
America's Music Headquarters

CLEVELAND
43-45 The Arcade

NEW ORLEANS
130 Carondelet St.

NEW YORK
3 East 43d St.

LOS ANGELES
737 So. Hill St.

STRING ENSEMBLE AND CHORAL GROUPS

Music Educators are watching with interest the growing enthusiasm on the part of pupils, teachers, and adult amateurs in small musical groups.

■ If musical education is to fit the adult for this type of activity, it must adjust itself to the task. When young people have finished their school course they no longer play in school bands and orchestras, or sing in the chorus. They have been trained to enjoy participation in musical groups. Where shall they turn? There are few community bands and orchestras, and these cannot absorb all the graduates. The church choirs do not offer enough opportunities. The obvious remedy lies in the formation of musical groups, instrumental and vocal.

Already the excellent work of many teachers is bearing fruit in that direction. Even in New York City, where the distance between residential sections is so great, there are many such amateur groups. They meet regularly at homes of the members, read music and even prepare programs for invited audiences of their friends.

Music Educators are realizing more each year that, if this is to be the major ultimate use made of the music training they are giving, a taste for, and participation in, such small groups should be started by establishing—in school—instrumental trios, quartets, quintets, string orchestras, as well as vocal trios, quartets, madrigal groups, etc.

These small ensembles also offer a solution of the problem of the supervisor in many small schools, where material for bands and orchestras with complete instrumentation is not available and where large choral groups are impractical.

As publishers we are doing our best to provide music for such groups, and our educational department will be glad to answer any of your questions as to the material which is now available.

Book and Music Reviews

BOOKS

N. F. M. C. Book of Proceedings, 1937. [National Federation of Music Clubs: 1937, pp. 259, cloth binding, \$2.00; obtainable from 320 Wait Avenue, Ithaca, New York.] The 1937 "Book of Proceedings," the second to be published since the organization of the Federation in 1898, carries the official program of the twentieth biennial convention held during April of 1937, in Indianapolis, and some twenty-one addresses given during that time. The wide range of music activities sponsored by the Federation is reflected in the subjects of the addresses and the speakers giving them. Radio, opera, American creative art, music education, journalism, music criticism, church music, and choral and instrumental music were discussed by the following speakers: Milton Cross, Nikolai Sokoloff, Mrs. Herbert Witherpoon, Olga Samarooff Stokowski, A. Walter Kramer, Davidson Taylor, Ernest LaPrade, Ada Bicking, Paul J. Weaver, Oscar Thompson, Mrs. Edgar Stillman Kelly, and others.

To persons interested in the history of the Federation and its work, the "Proceedings" for 1935 and 1937 provide complete information, according to Editor Hazel G. Weaver, who says in the Foreword "An important feature of the 1935 Book is the inclusion of a historical survey of the work of the Federation from the time it was organized up to the date of publication of the first book. This survey, together with the detailed record of the work of the past four years, makes the combination of the two books serve as a permanent record of the entire history of the Federation and its service to America."

Compliments are due to the Federation and to the editor upon the excellence of the 1937 volume, which is a worthy companion of the first book from the standpoints of contents, editorial treatment and the book printers' craft.

Reports on the junior and senior division activities of the Federation, as well as reports of national officers and chairmen, further reflect the scope of Federation work, concerning extension and Education activities, promotion of American music and the International phases pertaining thereto, music in religious education, contests, publicity, finance, and legislation.—J. M. T.

Musical Handwriting. By Archibald Jacob. [Oxford University Press: 1937, pp. 109, cloth binding, \$1.50; Carl Fischer, agents.] Frequently good musical handwriting does not become part of the schooling of music students; and later in their professional careers, they are handicapped by this lack in their musical equipment. Here is a compact but comprehensive book on the art of music writing which should prove valuable to all who write music or who aspire to write it, be they teachers, composers, or persons desiring to become professional music copyists.

To quote Mr. Jacob "Legibility and speed are the two qualities at which all writing has to aim." In the interests of these, the author deals first with the materials of writing, then with the correct way of writing clefs, notes, rests, staccato, stresses, dotted notes, chords, etc. Next in importance to the correct formation of notes, the author places the matter of note spacing and states the following principle: "In any passage of music, the basis of spacing shall be

that interval which most legibly displays the most numerous sort of note in that passage."

Larger aspects of spacing concern layout, which involves among other things, the size of the paper and the length of the staves, and which affects all classifications of music, especially orchestra and band scores or parts, wherein convenience in turning the pages is of prime importance.—J. M. T.

A Story of Music. By Harriot Buxton Barbour and Warren S. Freeman. [C. C. Birchard 1937, pp. vii + 272, cloth binding, \$1.18.] Relating the origin of music to the rhythm of waves beating on the shore and to the melody of singing birds, the authors tell the story of music from its early beginnings to the present day and reveal, through the seventeen chapters of the book, the growth of the art in relationship to history, geography, and social progress, and in reference to the lives of the composers who have contributed to that growth. A good sense of selection, as well as continuity of thought, is shown in presenting, in so small a volume, the most significant events and the most important persons contributing to the musical progress of past eras. The chapter titled "Music in the New World," is limited to the mention of Stephen Foster, Edward MacDowell, and Dvorak, and to brief comment on the influence of Indian melodies and rhythms, the songs of the Negro, the ballads of the old South, and on the effects and potentialities of mechanical inventions, such as the radio.

The book comprises anecdotes and historical data, skillfully interwoven in the biographical sketches of the great composers from Palestrina to Stravinsky, and certain fundamentals of theory and form, given in simple and not too technical language. Following each of the chapters is a list of records and pictures, the study of which may be correlated with that of the text. Readability of the book is enhanced by large type and terse subheadings, which liberally intersperse the chapters.

"A Story of Music" abounds in human interest as well as historical information. It should enjoy wide usage by grade schools, junior and senior high schools, and by the lay reader.—J. M. T.

INSTRUMENTAL METHODS

Melody-First Band Book. By Fortunato Sordillo. [Walter Jacobs: piano accompaniment and teacher's guide, 60 cents; each book, 30 cents.] "A Unisonal Instructor for All Band Instruments" is the explanatory subtitle of this method. The work comprises fourteen assignments for beginning bands and leads up to the playing of fully harmonized band numbers. The assignments, however, are not limited to exercises, but contain a dozen or more tunes with easy and attractive piano accompaniments. The 32-page teacher's guide contains a chart of the new tones as they appear in the parts, and there is a three-page section devoted to problems relating to the fourteen assignments, especial attention being given to drumming. The parts are provided with charts of the chromatic series of tones with fingerings.

Strings from the Start. Volume I. By Edwin Jones, George Dasch, Max T. Krone. [Carl Fischer: parent-teacher's manual-score, pp. 182, 9 x 12, \$3.00;

violins, viola, cello, string bass, 75 cents; student's notebook, 25 cents.] Subtitled "A Textbook for College Classes in String Class Teaching," the manual contains piano accompaniments to, and full scores of, all the musical material that comprises the student books. Further, it covers thoroughly every phase of organization, technique, and teaching, and provides illustrations, pictures, and explanatory notes. Among the composers represented: Beethoven, Haydn, Brahms, Schumann, Weber, Mozart, and others. In addition to American folk and patriotic airs, there is much folk music of other nations—all contributing diversity, interest, and worth-while to the work. Sufficient technical exercises are included to ensure musical progress. The manual-score is cross-indexed to the student books; extensive lists of supplementary material are given at appropriate points, and a glossary of terms concludes the book.

For individual or class instruction, "Strings from the Start" is a graded course in solo and ensemble playing suitable for use with young children, high school students, or adult beginners.

Step by Step. Volume II. By E. C. Moore and C. C. Daniel. [Carl Fischer: conductor's score, \$1.00; parts, 30 cents.] A class course for elementary bands. To quote from the Foreword, "The course contains exercises and pieces grouped into sixteen lessons. The last four are full-page program numbers, marches, waltzes, etc. Each of the first twelve lessons uses a specific key and contains unisonal, harmonized and partly harmonized exercises, and one or more short pieces, all in the same key and range which have been learned thus far." The four-stave score includes piano accompaniment throughout.

PIANO MATERIAL

First Piano Book. By Frank J. Potamkin. [Elkan-Vogel: 75 cents, pp. 30, 9 x 12, paper cover.] Contains thirty-five folk songs which may be taught by rote or by note. Some sol-feggio exercises intersperse the work, and the final pages are given over to original work and a glossary. The arrangements are easy, suitable for use with beginning students or as supplementary material.

Lands of Scales. Book I. By Ian and Cecile Mininberg. [G. Schirmer: 60 cents, 11 x 8½, 11 pages.] For children in their first year of piano study. Quoting the authors: "This book contains eight scales, sufficient work for the first year—6 major, 1 minor, 1 chromatic. Each hand is to be practiced alone at first, then together. The scales are designed for five minutes' practice daily." There are verses and drawings relating to each scale and country represented, intended to appeal to the child's imagination and color the task of learning scales.

Plantation Songs. By Blanche K. Thomas. [G. Schirmer: 75 cents, pp. 35, 11 x 8½, paper cover.] Contains 12 Negro spirituals with words, in easy arrangements for piano. The rhythmic problems of each number are explained. The final page of the book is devoted to a list of the musical terms used. Appropriate drawings intersperse the book.

PIANO MATERIAL

Modern Course for the Piano. First Grade Book. By John Thompson. [Willis \$1.00, pp. 82, 9 x 12, paper cover.] Written in the five-finger position throughout with a few examples of one-finger extension, the book is for first grade pupils of average age who have had some preparatory work. That the pupil may learn "to think and feel musically," the author stresses melodic, rhythmic, and harmonic patterns, as well as finger patterns, a procedure which precludes the note-by-note conception of learning music. There are drawings showing correct hand positions and pictures illustrating the fifty pieces, some of which have simple word settings. Three pages of technical drills provide exercises for developing fingers, arms, wrists, etc., as needed during the study of the book.

The Class Way to the Keyboard. By Stanley Chapple. [Boosey: \$1.25, pp. 96, 7 x 10, paper cover; Boosey-Hawkes-Belwin, agents.] To have titled this unique work "The Class Way to Sound Musicianship" really would not have been an overstatement, for the fundamentals, presented herein so clearly and concisely, are essential in the education of all musicians, not pianists alone. Of course, the book is primarily for teachers of class piano in teaching beginning students, but it invites reading or study by all persons interested in adding to their store of musical knowledge, and particularly by teachers of music, vocal or instrumental. Five main fundamentals of music, namely, rhythm, pitch, harmony, key center, and phrase, are taught in conjunction with each other. Thirty-six lessons are devoted to these elements, and, in addition there are five chapters dealing with extemporization at the piano, an art which the author believes can be acquired by any well-grounded musician. Mr. Chapple is well known in Great Britain and abroad as a teacher and as an exponent of the methods of Yorke Trotter.

Modern Course for the Piano. Teaching Little Fingers to Play. By John Thompson. [Willis: 60 cents, pp. 40, paper cover.] Combining the rote and note approach, this book is intended for preliminary work in preparation for the "First Grade Book," described above. All the little pieces have words. The book is attractively illustrated with drawings that will aid the pupil in his study and increase his enjoyment of the music. The final page carries a certificate of merit to be signed by the teacher.

SONG COLLECTIONS

The Singing Year. Words and music by Alice Crompton. [Leo Feist: 75 cents, pp. 32, 11 x 8 1/4, paper cover.] Contains nineteen songs about nature and other subjects that appeal to children. Suitable for second or third graders, or at least those having had some preliminary singing experience. The accompaniments are beyond the abilities of students of that age, but they will be found easy by average pianists. Each song is illustrated by pictures.

Come to the Fair. And Eleven More Two-Part Choruses. [Boosey, Hawkes, Belwin: 60 cents.] For S.A. or T.B. Among the choruses: I Passed By Your Window, Land of Hope and Glory, Danny Boy. Piano accompaniments. Medium.

Ballads, Carols, and Tragic Legends. Set 18. From the Southern Appalachian Mountains. Collected and arranged by John Jacob Niles. [G. Schirmer: 50 cents.] Ten songs with simple piano accompaniments.

Glee Music. Arranged by Robert W. Gibb and Haydn M. Morgan. [Birchard.] For junior high school boys, unchanged, changing, and changed voices. Forty-nine songs in the following classifications: unison, three-part, seasonal, sacred, classics, songs of sentiment, songs in lighter vein, folk songs. Among the composers: Schubert, Franz, Bach, Brahms, Abt, Sibelius, Gottschalk.

American Anthology of Old-World Ballads. Compiled and edited by Reed Smith; settings by Hilton Rufty. [J. Fischer: \$1.50.] Contains 25 traditional ballads, which, in the opinion of the compiler, "are the most representative and attractive traditional airs recorded in America." In arriving at this conclusion, Mr. Smith examined a total of 807 ballad tunes, carefully considering them on the basis of musical appeal and attractiveness. Among the twenty-five selected are: Bonny Barbara Allen, The Cherry-Tree Carol, The Hangman's Tree, Old Bangum, The Cruel Mother, etc. The piano accompaniments are appropriate and easy to play. A modal classification chart is provided; and accompanying each song, there is a brief analysis of the tonal structure. In the prefatory remarks, the author gives some historical data concerning ballads. Two pages of selected bibliography complete the 72-page book, which is 9 x 12 in size with attractive though durable paper cover.

Art Song Argosy. Compiled and edited by William Breach. [G. Schirmer: \$1.00.] For use in class voice instruction. Contains 25 songs from German, French, Italian, and Russian literature, songs of folk origin, and songs by American composers. Among the composers listed are: John Alden Carpenter, David W. Guion, James H. Rogers, Strauss, Moussorgsky, Schubert, Grieg, and Mendelssohn. The songs lend themselves to use by both boys and girls, the melodic range of the songs being approximately one octave. The collection is available for medium high and medium low voices. Prefatory comment by Mr. Breach gives general suggestions to students on various factors pertaining to good singing. In addition, a suggested bibliography on voice production and notes on the songs included in this volume are given. The texts are in the original as well as in English. The 74-page book is 9 x 12 in size with durable paper cover.

Junior Choir Anthem Book. Unison, Book II. Compiled by John Holler. [H. W. Gray: 50 cents.] Fourteen anthems, easy and medium in difficulty. Piano or organ accompaniment. Among composers represented: Handel, Bach, Gounod.

Junior Choir Anthem Book. Three-Part, Book III. Compiled by John Holler. [H. W. Gray: 50 cents.] Ten anthems for three-part mixed chorus, with piano or organ accompaniment. Medium. Among the composers: Bach, Gluck, Wesley.

SONG AND RHYTHM BOOKS

Another Singing Time. By Satis N. Coleman and Alice G. Thorn. (A John Day book—Reynal and Hitchcock, cloth cover, \$2.50.) A new collection of children's songs by the authors of "Singing Time." The book is planned for children from two to seven years of age and includes forty songs. Three of the songs were made by children themselves, and all deal with interesting affairs in the small child's life throughout the year. The songs should be ideal for home or school use from all points of view: length, range, intervals, subject matter, and words. Many are suitable for dramatization and rhythmic activity. Piano accompaniments are included for optional use. Each page has its colorful illustrations which are by Ruth Carroll.—Marguerite V. Hood.

Songs for the Nursery School. By Laura Pendelton MacCarteney. (Willis.) A 116-page book with board cover, containing 159 songs with some suggested rhythm activities for children two years of age to six inclusive. The songs are drawn from the traditional folk song literature of various nations and include many composed songs as well; all have easy piano accompaniments. The illustrations are by Peter Perrine.

OPERETTAS

The Slip of a Slipper. Book and lyrics by David Stevens and Edwin Wright; music by Roy S. Stoughton. [\$1.50, Birchard.] Cinderella up to date, in 3 acts, 2 scenes. Nineteen musical numbers—solos, duets, trios, and choruses in unison, three-part treble, and four-part mixed, soprano, alto or alto-tenor, and bass. Very easy range of voice parts. Excellent text and music. Suitable for junior high schools; some senior high school groups; or for performance by children of varying ages, from the grades upward, as will be seen from the list of characters. Seven girls, 5 boys, six mice, an elf, gardeners, grooms, heralds, ladies and gentlemen of the court, dancers, etc. Requirements, 12 copies.

The Flying Dutchman. By Wagner, arranged for senior high school production by Berta Elmsmith. For mixed voices or for girls' voices only. [\$1.50, C. Fischer.] In 3 acts, 2 scenes. Twenty-seven musical numbers. Characters: 2 baritones or mezzo-sopranos; 2 sopranos; 4 altos; 1 tenor or soprano; choruses of maidens and Norwegian sailors. Medium difficult to difficult, depending on the abilities of the groups essaying performance. Requirement, 20 copies.

CANTATAS

The Forsaken Merman. By A. Somervell. [\$1.20, H. W. Gray.] For treble voices with piano or orchestral accompaniment. Text by Matthew Arnold. Attractive setting. Thirty-four page score. Medium to medium difficult.

Moon of Iraq. By Lily Strickland. [75 cents, G. Schirmer.] For two sopranos, two altos, tenor, baritone, and full chorus of mixed voices. Piano accompaniment. Twenty-seven musical numbers. The words are by H. I. H. the Emir Mohamed Al-Raschid II, selected and arranged by the composer. Eighty-four page score. Medium difficult.

Wilderness Stone, an American folk cantata for narrator, soli, chorus, and orchestra. By Seth Bingham. [H. W. Gray, \$1.50.] The text is from Stephen Vincent Benet's tragic Civil War drama in verse "John Brown's Body," and for those who have read this Pulitzer prize winner of several years ago, enough has been said. Quoting from the composer's note: "The music of 'Wilderness Stone' is largely developed from three original tunes; 'Since I Was Begotten,' 'Love Came By,' and 'Sweet Idleness,' and several characteristic motives, rhythmically or tonally transformed to fit the action. A few Civil War songs lend local color, while the melody of 'Come All You Fair and Tender Ladies' (Appalachian folk song) and the hymn tune 'Dundee' are employed entire. Even a snatch of 'Doxology' may be found. There are 40 musical numbers, 11 of which are a cappella, with humming and various staccato and legato syllables extensively used." The work is divided into Parts I and II. One hundred and thirty-seven pages comprise the score of piano and voice parts. Time required for performance is 1 hour and 15 minutes. Full score and orchestra parts are obtainable on rental. Difficult.

REQUIRED CLASS "C"
1938 NATIONAL BAND
CONTEST NUMBER

'THE CALIF OF BAGDAD'

By A. Boieldieu
Arranged by
J. S. Zamecnik

Reg. Band \$3.50
Full Band
\$5.00

Symphonic
Band—
\$6.50

New Choruses for

MIXED (S. A. T. B.) VOICES

FOX CHORAL CLASSICS

CI500—AVE VERUM CORPUS	W. A. Mozart	.12
CI501—FROM THE REALM OF SOULS DEPARTED	C. W. von Gluck	.12
(From "Orpheus" Act II, Fifth Scene)		
CI502—GERMAN FOLK SONG	Arranged by Bruno Reibold	.12
CI503—HYMN TO DIANA	C. W. von Gluck	.12
(From "Iphigenia in Tauris")		
CI504—NOCTURNE	Felix Mendelssohn	.15
(From "A Midsummer Night's Dream")		
CI505—PRAYER	E. Humperdinck	.12
(From "Haensel and Gretel")		
CI506—PRAYER OF THANKSGIVING	Edward Kremser	.12
(Folk Song of the Netherlands)		
CI507—SONG OF THE DAWN	C. Saint-Saens	.12
(From "Samson and Delilah" Act I)		
CI508—BELL CHORUS	Fr. von Flotow	.20
(From "Stradella" Act II)		
CI509—FINLANDIA	Jean Sibelius	.12
CI510—HAPPY AND LIGHT OF HEART	M. W. Balfe	.12
(From "The Bohemian Girl" Act II)		
CI511—JESUS, SAVIOUR, CAME TO THEE	Richard Wagner	.12
(Chorale from "Die Meistersinger" Act I)		
CI512—LIVE WE SINGING	Moritz Hauptmann	.12
CI513—O'ER THE BAY SOFT RIPPLES PLAY	J. Offenbach	.15
(Barcarolle from "Tales of Hoffman")		
CI514—SALAAM ALEIKUM	Peter Cornelius	.12
(Finale from "The Barber of Bagdad")		
CI515—THE TWO GRENADIERS	Robert Schumann	.20
(Op. 49, No. 1)		
CI516—CHORUS OF BARBARIANS	Alexander Borodin	.18
(From "Prince Igor" Act I)		
CI517—CHORUS OF HARVESTERS	P. Tschaiowsky	.20
(From "Eugene Onegin" Act I)		
CI518—EMPEROR WALTZ	Johann Strauss	.25
(Op. 437)		
CI519—POLONAISE MILITAIRE	Fr. Chopin	.15
CI520—TAMBOURIN	Andre Ernest Gretry	.20
(From "Cephale and Procris")		
CI521—TRIUMPHAL MARCH	Edward Grieg	.20
(From "Sigurd Jorsalfar")		

By
PETER W. DYKEMA
and
BRUNO REIBOLD

Examination
Copies
Sent
On Request

FOX SYMPHONIC BAND FOLIO

Edited and Arranged by
J. S. ZAMECNIK

Contents

MARCH OF THE BRAVE	J. S. Zamecnik
THE BARBER OF SEVILLE	G. Rossini
UNFOLD, YE PORTALS	Ch. Gounod
1776—DESCRIPTIVE SCENES OF THE AMERICAN WAR OF INDEPENDENCE	J. S. Zamecnik
PERSIAN MARCH	Johann Strauss
FACKELTANZ	G. Meyerbeer
SCOTCH FANTASIA	J. S. Zamecnik
SOLDIERS' CHORUS	Ch. Gounod
THE CALIF OF BAGDAD	A. Boieldieu
ON THE BEAUTIFUL BLUE DANUBE	Johann Strauss

Each Part, 75c; Conductor's Score, \$2.50

SELECTED 1938 NATIONAL
ORCHESTRA CONTEST
CLASS "C" NUMBERS

"MARCHE CLASSIQUE"

Berlioz-Reibold
"MARCHE HONGROISE"

Von Weber-Reibold

Small Orch. \$1.00

Full Orch. \$1.75

Symphonic
Orch.—
\$4.00

FOX CLASSICAL GEMS

FOR ORCHESTRA

Arranged by BRUNO REIBOLD
Preface by PETER W. DYKEMA
Contents

MARCHE HONGROISE	Hector Berlioz
DREAM PANTOMIME	E. Humperdinck
TRIUMPHAL MARCH	Edward Grieg
DANCE OF THE APPRENTICES	R. Wagner
BOURREE	J. S. Bach
ENTRANCE AND MARCH OF PEERS	Arthur Sullivan
MARCHE CLASSIQUE	C. M. von Weber
SALUT D'AMOUR	Edward Elgar
PROCESSION OF THE SARDAR	M. Ippolitow-Iwanow
SONG OF INDIA	N. Rimsky-Korsakow
DANCE OF THE MOORISH SLAVES	G. Verdi
SWEDISH (Brollops) MARCH	A. Soedermann

Each Part, 50c; Piano, \$1.00; Complete Score, \$7.50



SAM FOX PUBLISHING CO.

RCA Bldg.-Radio City-NEW YORK, N. Y.

The Arcade - CLEVELAND, O.

CHORAL MUSIC

C. C. Birchard & Co., Boston. Double choir of mixed voices.—(1) Magnificat and Nunc Dimittis in G, by Charles Wood. Sixteen pages, organ accompaniment. Medium difficult. No. 1196, 25 cents. (2) Magnificat and Nunc Dimittis in G, by Charles Wood. Sixteen pages, a cappella. Medium difficult. No. 1195, 25 cents.

Mixed voices.—(1) Musette, by Handel, arranged by John B. Archer. Without words, to be hummed or vocalized. For five-part chorus, the basses carrying the organ point. Low bass F. A cappella. Medium. No. 1079, 10 cents. (2) Sunny Bank, based on an old French melody and a piano sonata by Scarlatti, arranged by Frank C. Butcher. Solo for medium voice, organ accompaniment, bells ad libitum. Four-part chorus. Effective. Medium. No. 1077, 16 cents. (3) How Dazzling Fair, by Charles Wood. Many changes in measure signature. Medium difficult. Organ accompaniment. No. 1197, 16 cents.

Women's voices.—(1) Close Thine Eyes, by Edward T. Chapman. A very appealing slumber song for four-part chorus. Piano accompaniment. Medium. No. 1192, 15 cents. (2) Lord, Thou Art Mindful, an arrangement of Bach's famed "Air for the G String," by Robert W. Gibb, to words by Frank J. Coyle. For three-part chorus. Medium. No. 1081, 16 cents. (3) Spring Chorus, from "The Bartered Bride," by Smetana. Arranged for three-part chorus, by Bertha Remick. Piano accompaniment. Easy. No. 1084, 15 cents. (4) Eternal Source of Every Joy, by Bortniansky, arranged for two-part chorus by Harry L. Harts. Piano, ad libitum. Easy. No. 1263, 10 cents. (5) Unto Thy Temple, Lord, We Come, by Gretchaninoff, abridged and arranged for two-part chorus by Harry L. Harts. Piano accompaniment. Easy. No. 1264, 15 cents. (6) The Honour of May, by Thomas F. Dunhill. Two-part chorus. Piano accompaniment. Medium. No. 1198, 16 cents.

Unison.—(1) Daffodil, by Thomas F. Dunhill. Unison song with piano accompaniment. Easy. No. 1199, 15 cents. (2) And Ever Shall Be, by Geoffrey Shaw. Unison song, suitable throughout for all voices. Piano accompaniment. Easy. No. 1193, 15 cents.

T.T.B.B.—Where'er You Walk, by Handel, arranged and simplified by Stuart Bliss Hopkin. Piano accompaniment. Medium. No. 1082, 16 cents.

Galaxy Music Corporation, New York. S.A.T.B.—(1) The Christ Child Lay on Mary's Lap, a Christmas carol, by J. Willis Conant. Text by G. K. Chesterton. Very attractive. Piano or organ accompaniment. Medium. No. 838, 15 cents. (2) O Lord, Support Us, a prayer, by G. Darlington Richards. Text by John Henry Newman. A sustained number. A cappella. Low bass G-flat; other ranges easy. Medium to medium difficult. No. 840, 10 cents. (3) How Can the Heart Forget Her?, by Arthur Bergh. A melodious and graceful number. Piano accompaniment. The text is from Davison's "Poetical Rhapsody," 1602. Easy voice ranges; low bass G. Medium to medium difficult. No. 834, 15 cents.

S.A.B.—(1) Wanderer's Night Song, by Anton Rubinstein, arranged by Donald Hale. Text, Lermontoff. Piano accompaniment. Easy. No. 822, 15 cents. (2) Lullaby, Berceuse from Jocelyn, Godard, arranged by Hale. Piano accompaniment. Medium. No. 821, 10 cents.

T.T.B.B.—(1) The Cowboy's Life, tune from the John A. Lomax collection of cowboy songs, setting by Keith Crosby Brown. Eleven pages. A gay and rollicking number. Piano accompaniment in imitation of the banjo. "Hi! giddy-up, giddy-up" refrains. Easy ranges; high tenor A. Medium. No.

842, 20 cents. (2) Sicilian Rhapsody, by Alberto Bimboni. Two Sicilian folk melodies freely treated, with text by Lorraine Noel Finley. A splendid number with distinctive qualities as to both music and text. Twenty-three pages long; rehearsal markings; 6 minutes for performance. High tenor A; other parts of easy range, but for effective performance the abilities of groups of some advancement will be required. (3) Songs My Mother Taught Me, by Anton Dvorak, choral transcription by Arthur Hall. Solo for soprano or tenor against humming background in the four parts. Piano accompaniment, if desired. Easy range of parts; one low D in the bass could be optional. Medium. No. 811, 15 cents. (4) Whence, O Shepherd Maiden?, French-Canadian folk song, arranged by William H. Anderson. Easy range of parts; Low bass F; high tenor G. A pleasing number. A cappella. Medium. No. 836, 15 cents. (5) I Have Culled a Lovely Rosebud, French-Canadian folk song, arranged by William H. Anderson. A cappella. French and English. Medium. No. 837, 15 cents. (6) Little Finnish Folk Song, arranged by Kosti Vehanen, choral transcription by Mark Andrews. Texts in English and Finnish. A cappella or piano accompaniment. Medium. No. 814, 15 cents.

T.T.B.—(1) Sleep On, My Little One, The Little Sandman, by Brahms, arranged by Donald Hale. Piano accompaniment optional. Easy. No. 813, 10 cents. (2) Sweet and Low, by Barnby, arranged by Hale. A cappella. Easy. No. 823, 10 cents. (3) Oh, Charlie Is My Darling, arranged by Hale. A cappella. Medium. No. 824, 10 cents.

Women's Voices.—(1) Whence, O Shepherd Maiden?, French-Canadian folk song, arranged by William H. Anderson for four-part treble voices. Easy range of parts. A cappella. Medium. No. 835, 15 cents. (2) Minnie and Winnie, by Ruggero Vene. Text by Tennyson. A graceful number. Piano accompaniment. Medium. No. 833, 15 cents.

M. Witmark & Sons, New York. Three-Choir Music.—Fling Wide the Gates, by Stainer, arranged by Kenneth E. Runkel. Well known as the opening chorus of the cantata "The Crucifixion" and as a favorite Palm Sunday anthem, this number is effectively arranged for use by three choirs singing in combination as follows: children (S.A.); junior choir (S.A.B.); senior choir (S.A.T.B.). Medium. Organ accompaniment. No. 2914, 35 cents.

Two-Choir Music. God So Loved the World, by Stainer, arranged by Kenneth Runkel. Also from "The Crucifixion," this number is arranged for the junior choir (S.A.B.) and senior choir (S.A.T.B.). Easy. Organ or piano accompaniment. No. 2912, 15 cents.

Two-Part Choruses. S.A. or T.B. (1) The Chase of the Wolf, by Beethoven, edited by James Woodside. A Welsh folk song with text particularly suitable for boys. Piano accompaniment. Easy. No. 2888, 12 cents. (2) As I Lay A-Dreaming One Night, modern English version and accompaniment by James Woodside; composer unknown. A quaint example of England's early songs; this one is of about the year 1450. It is a Christmas song in praise of the Virgin Mary. The original old English text is given, together with a modern version. Harp or piano accompaniment. Easy. No. 2911, 12 cents.

T.T.B.B.—In Transit, by Franz C. Bornschein. From the standpoint of both music and text, this number will be more suited to mature groups than to high school boys. It concerns that knight of the rails—the hobo. There are some descriptive effects—the train getting under way and the whistle, but if desired these may be omitted. Low bass D; high tenor B. Piano accompaniment. Difficult. No. 2916, 20 cents.

Willis Music Company, Cincinnati, Ohio. Mixed voices.—(1) Hear Thy Praise, by Matthew N. Lundquist. For six parts, soprano and tenor doubling the melody. A majestic choral-like number. A cappella. Medium difficult. No. 5730, 12 cents. (2) Praise the Lord, O Jerusalem, by Carlyle Duncan. A four-part festival anthem with solo for alto. Text from the Psalms. Organ or piano accompaniment. Medium. No. 5748, 15 cents. (3) The Day of Resurrection, by Carlyle Duncan. An Easter anthem for four-part chorus, with organ or piano accompaniment. Easy. No. 5694, 15 cents. (4) Christ Is Risen from the Dead, Carlyle Duncan. Four-part anthem for Easter. Text from the Scriptures. Organ or piano accompaniment. Easy. No. 5695, 15 cents. (5) The Omnipotence, by Schubert, arranged by Bryceson Treharne for S.A.B. with piano accompaniment. Medium. No. 5643, 15 cents.

Women's Voices.—(1) If I Had Wings, by Florence Turner-Maley, arranged for two- and three-part choruses. Piano accompaniment. Easy. No. 2036, 2-part, 12 cents; No. 2037, three-part, 12 cents. (2) A Face, by Florence Turner-Maley. Two-part chorus with piano accompaniment. Easy. No. 2038, 12 cents.

Male Voices.—(1) Marching Down to Armageddon, by Bryceson Treharne. For four-part chorus with piano accompaniment. Eleven pages. Medium to medium difficult. No. 3028, 15 cents. (2) Kingdom Comin', by Henry Clay Work, setting by Bryceson Treharne. A lively number in two-four measure, for three-part chorus. Negro dialect. Piano accompaniment. Medium. No. 5782, 12 cents. (3) Nick, the Gnome, by Florence Turner-Maley. Two-part chorus with piano accompaniment. Ten pages. Medium. No. 6008, 15 cents.

Carl Fischer, Inc., New York. Mixed Voices.—(1) April Rain, by Bainbridge Crist. A four-part song. Poem by Conrad Aiken. A lively number with a rhythmic piano accompaniment, depicting the patter of rain. Medium difficult. No. 5601, 15 cents. (2) Evolution, by Clarence Loomis. A lively four-part song to the humorous poem of Clayton Quast. Piano accompaniment. Medium difficult. No. 4608, 15 cents. (3) Street Lamps, by Harriet Nash. Four-part song. Poem by Harry Kemp. A cappella. Medium difficult. No. 4603, 12 cents. (4) Paquita, by Mae Nightingale. Chorus for junior high school boys—S.A. A-T.B. Spanish and English texts. Piano accompaniment. Medium. No. 6118, 12 cents.

Treble Voices.—(1) The Siren, by Elinor Remick Warren. Poem by James Russell Lowell. Three-part chorus with soprano solo. Piano accompaniment. Difficult. No. 5235, 20 cents. (2) Cradle Song, Norwegian folk melody, arranged by Theophil Wendt. English version of text by Alice Mattullath. Three-part chorus with alto solo. Medium. Piano accompaniment. Medium. No. 5227, 10 cents. (3) Calling the Cows, Norwegian folk melody, arranged by Theophil Wendt. English version by Alice Mattullath. Three-part chorus with soprano solo. Piano accompaniment. Medium. No. 5223, 10 cents. (4) Spirit of Spring, by Florence Jepperson Madsen. Three-part chorus. Piano accompaniment. Medium. No. 5234, 15 cents. (5) Music Makers of Kansas, by Charles Sanford Skilton. A club song. Unison and two-part. Piano accompaniment. Easy. No. 6122, 10 cents.

T.T.B.B.—(1) Do You Fear the Wind, by Elinor Remick Warren. Text by Hamlin Garland. A cappella. Medium. No. 2215, 12 cents. (2) Old Meg, the Gypsy, by Lewys Thomas. Poem by Keats. High tenor A. Piano accompaniment. Medium difficult. No. 2218, 15 cents. (3) Evolution, by Clarence Loomis. Humorous song. Piano accompaniment. Medium difficult. No. 2214, 15 cents.

G. Ricordi & Co. • Publications

FREDERIC CHOPIN, PIANO COMPOSITIONS, Edited by A. BRUGNOLI

E.R. 184	Chopin, Fr.—Album No. 1 Selected Compositions	\$1.25	E.R. 207	Chopin, Fr.—Preludes	\$1.00
E.R. 185	Chopin, Fr.—Album No. 2 Selected Compositions	1.25	E.R. 205	Chopin, Fr.—Sonatas	1.00
E.R. 203	Chopin, Fr.—Nocturnes	1.25	E.R. 201	Chopin, Fr.—Studies	1.25
			E.R. 209	Chopin, Fr.—Waltzes	1.00

DOMENICO SCARLATTI, PIANO COMPOSITIONS, Edited by A. LONGO

Scarlatti, D.—Complete Works in Ten Volumes		
	Volumes 1-2-8-10	\$3.00 each
	" 3-4-5-6-7-9	3.75 each
E.R. 551	Scarlatti, D.—Supplement (45 Pieces).....	3.00
E.R. 463	Scarlatti, D.—25 Sonatas	2.25

W. A. MOZART SONATAS, Revised by Mario Vitali

E.R. 1805	Sonata No. 5 in F Major.....	.50
E.R. 1806	Sonata No. 6 in C Major.....	.50
E.R. 1807	Sonata No. 16 in C Major.....	.50
E.R. 1808	Sonata No. 17 in B flat Major.....	.50
E.R. 1809	Sonata No. 19 in C Minor.....	.50

E. BERTINI STUDIES, Arranged by B. Muggellini

E.R. 404	Twenty-five Studies Op. 29.....	\$.75
E.R. 495	Twenty-five Studies Op. 32.....	.75
E.R. 493	Twenty-five Studies Op. 100.....	.75
G. Andreoli		
Op. 32	Little Practical School in Octave Playing....	1.00

NEWEST CHORAL COMPOSITIONS

MALE VOICES (T.T.B.B.)

NY 1075	O, Vanished Loveliness (Donaudy), Arr. by R. Vené	\$.15
NY 1076	O, Likeness, Dim and Faded (Donaudy), Arr. by R. Vené.....	.15
NY 1083	I am a Jolly Old Rover, by G. O'Hara.....	.15
NY 943	By the Pool at the Third Rosses (Burleigh), Arr. by J. Haupt.....	.15
NY 957	Some Rival Has Stolen My True Love Away (A Cappella), by H. T. Burleigh..	.15
NY 961	Wade in De Water, by Harvey Enders....	.15
NY 955	Come and Trip It (Handel), Arr. by Kenneth Yost .....	.15
NY 962	The Harvest (Rachmaninoff), Arr. by William Ryder .....	.15
NY 983	Matinee de Printemps (Spring Morning), by Yvan Servais.....	.20
NY 982	The Merry Musketeers (Humoresque Parade), by Yvan Servais.....	.15
NY 963	Fool That I Am (A Cappella), by Carlette C. Thomas .....	.15
NY 913	A Sea Dirge (A Cappella), by R. Vené....	.15
NY 914	Love's Despair (A Cappella), by R. Vené..	.15
NY 915	Bacchanalian (A Cappella), by R. Vené....	.15
NY 958	White & Red (A Cappella), by R. Vené....	.15
NY 959	Sylvia (A Cappella), by R. Vené.....	.15
NY 960	Sigh No More (A Cappella), by R. Vené..	.15
NY 984	Balulalow (Cradle Song, XIV Century) (A Cappella), by R. Vené.....	.15

MIXED VOICES (S.A.T.B.)

NY 1078	Steal Away, Arr. by G. W. Kemmer.....	.15
NY 1082	Lead Kindly Light, Arr. by G. O'Hara....	.15
NY 1084	Come unto Him (Secchi), K. Yost.....	.15
NY 987	O Lord Have Mercy On Me (Negro Spiritual) (A Cappella), by H. T. Burleigh....	.15
NY 952	Mister Banjo (Creole Song) (A Cappella), by H. T. Burleigh.....	.15
NY 956	Come And Trip It (Handel), Arr. by Kenneth Yost .....	.15
NY 972	Hills, by Frank La Forge.....	.20
NY 909	Lift Thine Eyes (Logan), Arr. by Ackley Brower .....	.15
NY 992	I Got Me Flowers, by Carlette Thomas....	.15
NY 980	Balulalow (Cradle Song, XIV Century) (A Cappella), by Ruggero Vené.....	.15
NY 977	Tryste Noel, by Wintter Watts.....	.20

FEMALE VOICES (S.S.A.)

NY 1077	Devotion, by R. Vené.....	\$.15
NY 1079	Morning Song (Mendelssohn), Arr. by Wm. Ryder .....	.15
NY 1080	The Shepherds (Cornelius), Arr. by Paul Vellucci .....	.20
NY 1057	Serenade (P. Mascagni), Arr. by G. H. Pickering .....	.15
NY 1050	The Soldier's Bride (Rachmaninoff), Arr. by W. A. Goldsworthy.....	.15
NY 1048	Now Let Me Die (C. Monteverdi), Arr. by W. A. Goldsworthy.....	.15
NY 1023	O Mio Babbino Caro (Gianni Schicchi) (Puccini), Arr. by G. H. Pickering.....	.20
NY 1041	Art Thou Sleeping My Maiden (Jensen), Arr. by G. H. Pickering.....	.15
NY 1044	Sylvelin (Sinding), Arr. by R. Vené.....	.15
NY 1013	De Blin' Man Stood On de Road (5 pt) (Negro Spiritual), by H. T. Burleigh....	.15
NY 993	Gipsy Songs (Brahms), Arr. by R. Vené, No. 3 .....	.15
NY 994	Gipsy Songs (Brahms), Arr. by R. Vené, No. 4 .....	.15
NY 995	Gipsy Songs (Brahms), Arr. by Ruggero Vené, No. 5.....	.15
NY 996	Gipsy Songs (Brahms), Arr. by Ruggero Vené, No. 6.....	.15
NY 997	Gipsy Songs (Brahms), Arr. by Ruggero Vené, No. 7.....	.15
NY 998	Gipsy Songs (Brahms), Arr. by Ruggero Vené, No. 8.....	.15
NY 964	Mary at Bethlehem, by Gena Branscombe..	.15
NY 974	Widmung (Franz), Translated and Arr. by G. H. Pickering.....	.15
NY 968	Swans, by A. Walter Kramer.....	.15
NY 973	Hills, by Frank La Forge.....	.15
NY 986	Sailors, by Frank La Forge.....	.20
NY 932	Invocation to Orpheus (Peri), Arr. by W. A. Goldsworthy .....	.15
NY 978	My Rose, by R. H. Terry.....	.15
NY 954	Autumn (Terry), Arr. by H. P. Cross....	.15
NY 975	Springtime (Tirindelli), Arr. by G. H. Pickering .....	.15
NY 910	The Hawthorne Tree (A Cappella), by Paul Vellucci .....	.15
NY 953	The Little Shepherd's Song (Watts), Arr. by G. H. Pickering.....	.15
NY 706	Just You (SSAA), by H. T. Burleigh....	.15

Extensive Catalogue of Octavo, Piano, Vocal, Orchestra—Band—Chamber Music in all Combinations. Ask for Catalogues.

12 West 45th Street
NEW YORK, N. Y.

G. RICORDI & CO., Inc.



A Distinguished Contribution
to American Band Music

ROBBINS Library of MODERN AMERICAN MUSIC for Band

Arranged by ERIK W. G. LEIDZEN

ON THE TRAIL
from the "GRAND CANYON SUITE"
by FERDE GROFÉ

MANHATTAN SERENADE
by LOUIS ALTER

DEEP PURPLE
by PETER DE ROSE

MARCH
from the "TWO AMERICAN SKETCHES"
by THOMAS GRISSELLE

NOCTURNE
from the "TWO AMERICAN SKETCHES"
by THOMAS GRISSELLE

STREET SCENE
by ALFRED NEWMAN

PARK AVENUE FANTASY
by MATT MALNECK and FRANK SIGNORELLI

FULL BAND (including conductor part) . . \$5.00
SYMPHONIC BAND (including conductor part) 7.50
CONDUCTOR SCORE (condensed)75
EXTRA PARTS, each35

ROBBINS MUSIC CORP.
799 Seventh Ave., New York

Buy ONLY the Best REEDS
for your Musical Instruments

Demand "MICRO" Reeds

**MICRO
"BLACK-LINE"**
The best at any
price!



**MICRO
"TRU-ART"**
The leader in the
medium price field



**MICRO
"MELL-O-TONE"**
Good Reeds at Low
Prices



Be Assured of Complete Satisfaction
All Leading Stores Sell "MICRO" Products
J. SCHWARTZ MUSIC CO., Inc.
10 West 19th St. New York, N. Y.

When writing to advertisers, please mention
The MUSIC EDUCATORS JOURNAL

Harold Flammer, Inc., New York.
S.A.T.B.—(1) Armenian Great Entrance, arranged by Harvey Gaul. A canticle for chorus with a solo tenor and baritone in the roles of deacons. Easy ranges of chorus parts; low bass, F. Occasional division of parts in alto and bass. Considering the tenor and baritone solo requirements and the many changes in measure signature, the number is difficult. Eight pages in length. Organ accompaniment. No. 84139, 15 cents. (2) O Vos Omnes, by Cristoforo Morales, arranged by Wallingford Riegger. This motet, by a contemporary of Palestrina, has texts in Latin and in English. Although the range of parts is easy, the number in its entirety is medium-difficult. No. 84135, 12 cents. (3) In Silent Night, Suabian folk song, harmonized by Brahms, arranged by Riegger. Optional second verse for male chorus or quartet. English and German texts. Medium-easy. A cappella. No. 81057, 15 cents. (4) My Love Dwelt in a Northern Land, by Edward Elgar, edited by Wallingford Riegger. Occasional division of parts in alto, tenor, and bass. Medium. A cappella. Low bass F; high soprano G. No. 81067, 15 cents. (5) Lullaby and Goodnight, by Brahms, arranged by Riegger. Melody shared by sopranos and tenors alternately; short section for solo soprano. Range, high soprano G-flat; low bass A-flat. Piano accompaniment. No. 81061, 15 cents. (6) Ave Maria, by Schubert, arranged by Riegger. Soprano and tenor solos sung alternately and in unison against a section with vocal accompaniment, hummed or sung with the vowel "ah." Low bass F; high soprano A-flat. Latin and English texts. Piano accompaniment. Medium. No. 84136, 16 cents. (7) Dark Eyes, adapted and arranged by Riegger. The familiar Russian folk song in an easy arrangement. Piano accompaniment. No. 81064, 16 cents. (8) O Divine Redeemer, by Gounod, arranged by Theodore F. Ganschow. Occasional division of voice parts. Piano accompaniment. No. 84133, 16 cents. (9) Let the Words of My Mouth, by James R. Pears. An introit for solo soprano and chorus of mixed voices. Low bass F; other ranges easy. Organ accompaniment. Medium. No. 84140, 15 cents. (10) Bethlehem, by Frances Williams. A Christmas carol or hymn. Easy. Piano or organ accompaniment. No. 84142, 15 cents.

S.A.B.—(1) Jesu, Joy of Man's Desiring, by Bach, arranged by Riegger. An effective arrangement which junior choirs or junior high school groups will find easy and delightful. Piano or organ accompaniment. No. 88507, 15 cents. (2) My Love Dwelt in a Northern Land, by Edward Elgar, arranged by Riegger. Piano accompaniment. Medium. No. 88020, 15 cents. (3) Prayer from "Hansel and Gretel," by Humperdinck, arranged by Riegger. Piano accompaniment. Medium-easy. No. 88019, 15 cents. (4) Dance, My Comrades, by Richard Bennett, arranged by Riegger. A lively Russian dance song, with piano accompaniment. Medium-easy. No. 88021, 15 cents.

S.S.A.—(1) Dedication, by Robert Franz, arranged by Riegger. German and English texts. Piano accompaniment. Easy. No. 83096, 12 cents. (2) Songs My Mother Taught Me, by Dvorak, arranged by Noble Cain. Medium easy. No. 83091, 15 cents.

C. C. Birchard & Co., Boston. The following releases are from well-known Birchard choral collections, now available as individual numbers in the same and in other voice arrangements.

Mixed voices.—(1) Lend Me Your Aid, from Queen of Sheba, by Gounod, arranged by N. Clifford Page. Four-part mixed voices. Piano accompaniment. Medium. No. 152, 15 cents. (2) The Minuet, from Don Juan, by Mozart. Four-part mixed voices. A cappella. Easy. No. 63, 10 cents. (3) Those Pals

of Ours, by Brown Greaton-Cole. For A. A-T. B.B. A cappella. Easy. No. 1074, 12 cents. (4) No Blade of Grass Can Flourish, by Wilhelm F. Bach, arranged by Kenneth E. Runkel. For three-part mixed voices. A cappella. Medium. No. 1070, 12 cents.

Male voices.—(1) Night's Shades Are Gently Falling, by Volkmann, arranged by Morten J. Luvaas. For four-part male voices. A cappella. Easy. No. 123, 11 cents. (2) The Long Day Closes, by Sullivan. Four parts. A cappella. Medium. No. 1071, 10 cents. (3) The Captain of the Pinafore, by Sullivan, arranged for two-part male voices by Gladys Pitcher. Piano accompaniment. Medium. No. 915, 12 cents.

S.S.A.—Through the Starry Night, by Charles Repper. A lullaby, ballad type. Southern dialect. Piano accompaniment. Medium. No. 1073, 10 cents.

H. W. Gray Co., New York. S.S.A. T.T.B.—Music, When Soft Voices Die, by Gordon Jacob. Poem by Shelley. A number in sustained style with considerable melodic appeal. A cappella. Medium. No. 1502, 15 cents.

S.A.T.B.—(1) The Song of the Lacer-maker, by Russell Hancock Miles; poem by Elizabeth MacIntire. An attractive chorus, with piano accompaniment depicting the whir of bobbins. Easy voice ranges, but medium difficult to perform effectively. No. 476, 15 cents. (2) The Melody of Night, by Maurice Blower. A short sustained number. A cappella. Medium. No. 1499, 15 cents. (3) The Shofar Is Sounded, traditional Hebrew melody, edited by Clarence Dickinson. The shofar is sounded by means of a trumpet or the organ. The number is mainly for solo bass with short interludes and responses by the organ and chorus. Very short and easy. No. 197, 12 cents. (4) Eternal Ruler of the Ceaseless Round, by Marianne Genet. An anthem in nonmetrical plain-song style, with organ accompaniment. Easy voice ranges, but medium difficult to perform effectively. (5) Hide Me Under the Shadow of Thy Wing, by Edgar Eriest. Text from the Psalms. Anthem for solo soprano and chorus. Organ accompaniment. Medium. 15 cents. (6) Jubilate Deo, by Edgar F. Day. A joyous song of praise. Organ accompaniment, or piano. Medium. No. 1209, 15 cents. (7) If Ye Love Me, Keep My Commandments, by Graham George. Text St. John xiv; 15, 16, 17. Organ accompaniment. Medium. No. 1429, 12 cents.

S.S.A.—(1) Heigh-Ho! for a Husband, English folk song, arranged by Boris Levenson. Light and gay. A cappella. Medium difficult. No. 480, 15 cents. (2) Sanctuary, by Lucie Landen. Poem by William Alexander Percy. Piano accompaniment. Medium difficult. No. 477, 15 cents. (3) Sunset and Serenade, by Lucie Landen. Sentimental ballad with piano accompaniment. Medium. No. 478, 15 cents.

Unison.—(1) The Office of the Holy Communion, by Leo Sowerby. Contains the following: Responses after the Commandments; Kyrie Eleison; Gloria Tibi; Laus Tibi; Sursum Corda; Sanctus; Benedictus Qui Venit; Agnus Dei; Gloria in Excelsis. English texts. Organ accompaniment. Medium difficult. No. 1451, 15 cents. (2) Bless the Lord O My Soul, by Ippolitow-Iwanow, arranged by John Holler. Organ or piano accompaniment. Easy. No. 1426, 15 cents. (3) Magnificat and Nunc Dimittis, by David McK. Williams. There is an optional second part in one section and in another there is four-part harmony for the voices if desired. Medium. No. 1436, 15 cents. (4) Lead Us, Heavenly Father, by John Holler. For junior choir. Easy. Organ or piano accompaniment. No. 1427, 12 cents.

T.T.B.B.—She Walks in Beauty, by Granville Bantock. Poem by Byron. For chorus or quartet, unaccompanied. Medium. No. 656, 15 cents.

G. Schirmer, Inc., New York. Mixed voices, more than four parts. (1) Pawnee Horses, by Arthur Farwell. Based on an Omaha song given by Francis La Flesche. The voices are arranged in eight parts, some parts then being divided. The text consists mainly of Indian vocables. A cappella. Difficult. No. 8148, 15 cents. (2) What Can Life Be But a Shadow?, by Bach, edited by John Finley Williamson. Motet for mixed voices in nine parts, or since the antiphonal choirs do not combine the work may be sung by a six-part mixed chorus. German text; also English version by Willis J. Wager. A cappella. Difficult. A 19-page number. No. 8135, 20 cents. (3) Christ Was Born on Christmas Day, 16th century German carol, arranged by Katherine K. Davis. Alto solo against five-part humming accompaniment. A cappella. Easy. No. 8152, 10 cents.

S.A.T.B.—(1) Gloria in Excelsis Deo, by L. F. Heckenlively. A 15-page number, contrapuntal in character. Occasional division of parts in soprano. Medium difficult. No. 8147, 20 cents. (2) Silent Stars Were Watching, by Edward Shippen Barnes. A Christmas carol with organ accompaniment. Easy. No. 8141, 12 cents. (3) Everywhere, Everywhere, Christmas Tonight! by Elmer Remick Warren; text by Phillips Brooks. Medium difficult. A cappella. No. 8138, 15 cents. (4) Christmas Morning, by William D. Olmsted. A hymn-like number with humming sections. Text by Edwin Waugh. Medium. A cappella. No. 8165, 15 cents. (5) Holy Radiant Light, by Gretchaninoff, edited and arranged by Noble Cain. An early Greek Hymn of Sophronius. Considerable division of parts in all voices, and many changes of measure signature. A cappella. Difficult. No. 8081, 15 cents.

Women's Voices—(1) A Christmas Folk Song, by Amy Worth. A three-part chorus with incidental soprano solo and piano accompaniment. Modal in character. Medium. No. 8134, 12 cents. (2) Sigh River, by Hector MacCarthy. Three-part chorus with piano accompaniment based, in part, on a basso ostinato, which suggests the relentless flow of the river. Medium difficult. No. 8094, 12 cents. (3) Waltz of the Flowers, from the "Nutcracker Suite," by Tschalkowsky, arranged by Bryceson Treharne. The very pleasing poem, by Lorraine Noel Finley, is skillfully adapted to the music; this is not always the case when words are set to instrumental numbers. Piano accompaniment. Medium. No. 8080, 20 cents. (4) Come Where My Love Lies Dreaming, by Stephen Foster, arranged by Sumner Salter. Three-part chorus with piano or harp accompaniment. Medium. No. 8082, 15 cents. (5) Ye Banks and Braes O' Bonnie Doon, arranged by Percy Grainger for women's or children's (or both) unison chorus, accompanied by four men's voices and whistlers. Harmonium or organ at will. Medium. No. 8068, 12 cents.

T.T.B.B.—(1) O Sacrum Convivium, O Sacred Communion, by L. F. Heckenlively. Latin and English texts. The music is modal in character. Medium difficult. A cappella. No. 8130, 12 cents. (2) Tantum Ergo, Thus We Therefore Pay Our Homage, by Heckenlively. A hymn for benediction. Latin and English texts. A cappella. Medium. No. 8136, 12 cents. (3) O Salutaris Hostia, O Saving Sacrificial Lamb, by Heckenlively. Latin and English texts. A cappella. Medium. No. 8131, 10 cents.

ORCHESTRA MUSIC

Village Festival. By Cesare Sodero. [Galaxy: score, \$2.00; parts, \$2.50; extra parts, 25 cents each.] A very brilliant work. Medium difficult.

Entrance and March of Peers, from "Iolanthe." By Arthur Sullivan, transcribed by Charles J. Roberts. [C. Fischer: FO, \$1.50; SO, \$1.05; extra piano conductor, 30 cents.] Easy.

... MEN IN THE MAJOR LEAGUES

Those men every community regards as leaders... in turn demand similar superior performance. In Chicago these men find at The Stevens the atmosphere... the comfort they demand of a hotel. That's the reason they call The Stevens, "America's Grand Hotel." Their strongest endorsements are their repeated autographs on our register.

OTTO K EITEL, *Managing Director*



Room, with Bath, from \$3

Egmont Overture. By Beethoven, edited and fingered by Henry Sopkin. [C. Fischer: Set A, score and parts, \$5.75; Set B, score and parts, \$7.85; Set C, score and parts, \$9.50; conductor's score, \$3.00; extra parts, 25 cents.] Medium.

At Evening, from "The Southern Mountains." By Lamar Stringfield. [C. Fischer: SO, \$1.35; FO, \$1.85; GO, \$2.50; piano conductor, 35 cents.] A tranquil intermezzo. Medium.

STRING ORCHESTRA MUSIC

Prelude and Fugue in B-flat Minor, from "The Well-Tempered Clavichord," by Bach, transcribed by Wesley G. Sontag. Medium difficult to difficult. [Galaxy: score and parts, \$1.25; score, 75 cents; extra parts, 15 cents.]

Minuet. By Haydn, arranged by Arcady Dubensky. Medium. [Associated: scores, 50 cents; parts, 15 cents.]

Berceuse. By Gretchaninoff, transcribed by Ruggero Vene. Medium. [Galaxy: score and parts, \$1.25; score, 75 cents; extra parts, 15 cents.]

Gavotte. By Lully, arranged by Arcady Dubensky. Medium. [Associated: score, 50 cents; parts, 15 cents.]

Waltz. By Weber, arranged by Dubensky. Medium. [Associated: score, 50 cents; parts, 15 cents.]

Sarabande et Tambourin. By Leclair, arranged by Dubensky. Medium. [Associated: score, 50 cents; parts, 15 cents.]

Miniature Suite. By Fred Falconer, edited by James Brown. Contains Prelude, Bourree, Gavotte, Sarabande, Minuet, and Gigue. Medium. [Galaxy: score and parts, \$2.00; score, \$1.25; extra strings, 25 cents.] The score is complete with piano accompaniment.

MUSIC EDUCATION PUBLICATIONS

Research Council Bulletins

15c each. In quantities of ten or more
10c each.

- No. 1—Standard Course of Study in Music and Training Courses for Supervisors.
- No. 3—Report on Study of Music instruction in the Public Schools of the United States.
- No. 9—Standards of Attainment for Sight Singing at the End of the Sixth Grade.
- No. 10—High School Music Credit Course.
- No. 12—Contests, Competition and Festival Meets.
- No. 13—Newer Practices and Tendencies in Music Education.
- No. 14—Amateur Music.
- No. 15—Self-Survey for School Music Systems.
- No. 16—The Present Status of School Music Instruction.
- No. 17—Music Rooms and Equipment.
- No. 18—Music Supervision in the Public Schools.
- No. 19—A Course of Study in Music for Rural Schools.

* Bulletin No. 9 is priced at \$5.00 per hundred copies.

Official Committee Reports

15c each. In quantities of ten or more,
10c each.

- No. 1—1930 Report of the Committee on Vocal Affairs.
- No. 2—Course of Study in Music Appreciation for the First Six Grades.
- No. 3—Music Materials for Small Instrumental Ensembles—900 titles, graded and classified.

OTHER PAMPHLETS

State and National School Music Competition-Festivals (Music Lists and Rules—1938). Solo and Ensemble Competitions (National Rules, Music Lists—1938). Issued by National School Band, Orchestra and Vocal Ass'ns and M.E.N.C. Committee on School Music Competition-Festivals25c

YEARBOOK

1914 to 1919 Volumes, each.....\$1.50
1920 to 1931 Volumes, each..... 2.00
1932 to 1937 Volumes, each..... 2.50
Out of Print: 1915, 1916, 1921 to 1923, inclusive and 1934.

Music Educators Journal

Subscription price, \$1.00 per year. (Issued in September, October, December, February, March and May.)

Any of the above publications may be secured by sending stamps or check to

**MUSIC EDUCATORS
NATIONAL CONFERENCE**

64 E. Jackson Blvd., Chicago

STUDY SCORES

Voice in the Wilderness. By Ernest Bloch. [G. Schirmer: \$1.50.] Symphonic poem for orchestra with violoncello obbligato. Reduced facsimile of the composer's autograph, 87 pages, 7½ x 10½. Very difficult. Performing time about 25 minutes. Orchestra parts obtainable on rental from the publisher.

Evocations. Symphonic Suite for Orchestra, by Ernest Bloch. [G. Schirmer: \$1.50.] Three movements: (1) Contemplation; (2) God of War; (3) Renouveau. Reduced facsimile of the composer's autograph, 79 pages, 7½ x 10½. Very difficult. Performing time, 16 minutes. Orchestra parts obtainable on rental from the publisher.

BAND MUSIC

Wedding Festival, Waltzes. By Joseph Strauss, arranged by Anton Weiss. [G. Schirmer: conductor's two-line score and parts for symphonic band, \$3.75; for standard band, \$2.50.] No. 102, Edwin Franko Goldman Repertory. Medium.

Springtime, Overture. By Erik W. G. Leidzen. [G. Schirmer: conductor's four-line score and parts for symphonic band, \$6.50; for standard band, \$3.50.] No. 104, Edwin Franko Goldman Repertory. Medium difficult, with opportunities for brilliant fanfares. No. 104, Edwin Franko Goldman Repertory.

Lohengrin, Introduction to Act III, by Wagner. Arranged by George Drumm. [C. Fischer: standard band and conductor's three-line score, \$2.50; concert band with three-line score, \$3.50; symphonic band with full score, \$6.25; full score, \$2.00; conductor's part, 50 cents; other parts, 30 cents.] Performing time, 3½ minutes. Medium difficult.

Russian Sailors' Dance, from "The Red Poppy." By Gliere, arranged by Erik W. G. Leidzen. [C. Fischer: standard band with conductor's two-line score, \$3.50; concert band with two-line score, \$5.00; symphonic band with two-line score, \$6.50; conductor's part, 50 cents; other parts, 30 cents.] Performing time, 3 minutes. Medium difficult.

Debonnaire Overture. By Erik W. G. Leidzen. [C. Fischer: standard band and conductor's three-line score, \$3.50; concert band and three-line score, \$5.00; symphonic band and full score, \$8.50; full score \$2.50; conductor's part 50 cents, other parts 30 cents.] Performing time, 8 minutes. Medium to medium difficult.

ENSEMBLE MUSIC

Wind Instruments

Trios. (1) Rondo, from Violin Sonata No. 8, by Mozart. Transcribed for flute, B-flat clarinet, and bassoon or E-flat alto clarinet by George J. Trinkaus. Medium. [Carl Fischer: \$1.25, score and parts.] (2) Minuet in G, by Beethoven. Transcribed for two B-flat clarinets and bassoon or E-flat alto clarinet by Trinkaus. Easy. [Carl Fischer: 60 cents, score and parts.] (3) Istamboul, Turkish March No. 3, from "Geographs," by Quinto Maganini. For oboe or flute, B-flat clarinet, and bassoon. Easy. [C. Fischer: 75 cents, score and parts.] (4) Vienna, Waltz No. 2 from "Geographs," by Quinto Maganini. For flute, B-flat clarinet or oboe, and bassoon. Easy. [Carl Fischer: 75 cents, score and parts.]

Sextets. (1) An Album Leaf, by Richard Wagner, arranged for flute, oboe or clarinet, clarinet, F horn, bassoon or cello, and piano. Medium [Carl Fischer: \$1.00, score and parts.] (2) Second Movement of the Intermezzo from "Midsummer Night's Dream," by Mendelssohn, arranged for flute, oboe or clarinet, clarinet, F horn, bassoon or cello, and piano by Charles N. Boyd. Easy. [Carl Fischer: 75 cents, score and parts.]

Quintets. (1) Quintet in E-flat Major by Anton Reicha, transcribed for flute, oboe, clarinet in B, horn in E-flat, and bassoon, by Gunther Weigelt. Difficult. [Associated: \$2.25, parts.] (2) Quintet in G Minor, by Franz Danzi, transcription by Gunther Weigelt. For flute, oboe, clarinet in B, horn in F, and bassoon. Medium difficult. [Associated: \$2.25, parts.] (3) Allegro, from Beethoven's Symphony No. 6, transcribed for woodwind quintet, by G. E. Holmes. Medium difficult. [Barnhouse: \$1.50, complete score, 50 cents, parts, 25 cents.] (4) Andante Cantabile, from String Quartet, Op. 11, by Tchaikowsky; arranged for flute, oboe, B-flat clarinet, F horn, and bassoon, by George J. Trinkaus. Medium difficult. [Carl Fischer: \$1.25, score and parts.] (5) Sailors' Hornpipe, by Burnet Tuthill. For flute, oboe, clarinet in B-flat, horn in F, and bassoon. Medium. [Carl Fischer: \$1.25, score and parts.]

Stringed Instruments

Orchester-Trio, No. 1 in C by Johann Stamitz, edited by Christian Dobereiner for two violins and cello, with piano accompaniment. Medium difficult. [Associated: score, \$1.50.]

Streichquartett, Op. 78. By Ernst Krenek. Five movements. Modern and very difficult. [Associated.]

National School Music Competition-Festivals

REQUIRED MUSIC FOR BAND

- Class A:* Beatrice and Benedict Overture—Berlioz...Carl Fischer
- Class B:* Builders of Youth Overture—O'Neill.....Carl Fischer
- Class C:* Calif of Bagdad Overture—Boieldieu.....Sam Fox

Special Victor recordings available for the above—Nos. 25757, 25758, 25759 respectively

REQUIRED MUSIC FOR ORCHESTRA

- Class A:* Overture to "Oberon"—Weber.....Carl Fischer
- Class B:* The Secret Marriage—Cimiroso. Boosey-Hawkes-Belwin
- Class C:* Sonatina—ClementiCarl Fischer

A NEW SERIES

for Boys Voices . . .

HARMONY SERIES

FOR

CHANGED AND UNCHANGED VOICES

Eleven superior arrangements of favorite melodies meticulously arranged within the capabilities of young voices. The voice range of each part is given on the title page and also as a heading for each piece.

No.	Price	No.	Price
2109 The Captain—Rogers-Wallis.....	.12	2118 Blow, blow, Thou Winter Wind—	
2110 Come you here, Laddie—Norman.....	.10	Stevens-Treharne .....	.12
2111 Hail! Smiling Morn—Spofforth-Treharne.....	.12	2119 Battle Chorus from "Rienzi"—Wagner-Treharne .....	.12
2112 Legend of the Bells—Planquette-Wallis.....	.12	2120 A Capital Ship—Wallis.....	.12
2113 Whoopee Ti Yi Yo—Treharne.....	.15	2121 The Two Grenadiers—Schumann-Treharne.....	.15
2114 The Jolly Waggoners—Norman.....	.12	1542 The Long Day Closes—Sullivan.....	.10

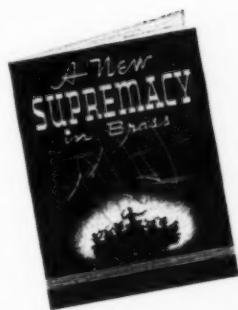
Be sure to write immediately for copies "on examination"

THE BOSTON MUSIC CO.

..... 116 Boylston Street — Boston, Mass.

NEW

Supremacy in Brass



This beautiful presentation of the new "400" Cornet, Trumpet and Trombone illustrates the three models in natural color and gives graphic details of construction; shows radical improvements in bore, valve, slides, and for the trombone explains the shortened seventh. Describes finishes. Tells how to test and prove our laboratory claims of superior tone quality, intonation and action. Send for your free copy of this beautiful informative book.



If there is any one group among all those who buy musical instruments who should have, more than all others, the finest instruments that science and craft can produce, it is definitely the school band musician. Fine tone, intonation, response, easy blowing, easy volume; for these the beginner is wholly dependent on the instrument. And an instrument that cannot deliver, delays, often ruins his chances for success. These new "400" instruments have what it takes to quickly develop the beginner into finished musicianship. We urge school music directors to inspect them at the local music store, or write direct for booklet. You will find remarkable playing and teaching advantages in the "New Supremacy in Brass."

New "Playing Position" Chart FREE

Just released for January mailing, a rehearsal room wall hanger illustrating by authentic photographs the CORRECT PLAYING POSITION for all important brass and reed instruments for the orchestra and band, also giving valuable information on the history and use of each instrument. This wall hanger, size 23 x 35, finely printed, will be sent free on request to school music directors and supervisors. As the supply is limited, please mail your request at once.

BUESCHER

True Tone

BUESCHER BAND INSTRUMENT CO.
DEPT. 201 ELKHART, INDIANA

SUPERVISORS—TEACHERS
THE MASTER KEY
 CHROMATIC PITCH
 INSTRUMENTS



TOP

VIEW

PAT. MAY 19, 1935
 APR. 17, 1931

are designed and constructed to satisfy a popular desire for Pitch Pipes

Which are

- 1—CLEAN—SANITARY. All reeds are sounded by a single blow system—one does not inhale dust and dirt.
- 2—CLEAR AND ACCURATE IN TONE.
- 3—EASY TO OPERATE. All notes are arranged in rotation following one another in chromatic order.
- 4—PERFECT IN DESIGN AND SHAPE.
- 5—NEAT AND ATTRACTIVE IN APPEARANCE, suggesting harmony with the dignity of your profession.

For Vocal Use

Chromatic—Full scale 13 keys.
 Diatonic—Natural scale 8 keys.

Ask your dealer for the "Master Key" Instruments. If he cannot supply you write us.

WM. KRATT CO.

26 Redmond St., NEW BRUNSWICK, N. J.

When writing to advertisers, please mention
 The Music Educators Journal



**Cincinnati
 CONSERVATORY
 OF MUSIC**

Under Auspices of
 Cincinnati Institute of Fine Arts
 Affiliated with
 University of Cincinnati
 Institutional Member National
 Association Schools of Music

Registration for
SUMMER SCHOOL
 June 17 and 18
CLASSES BEGIN—June 20

Write for Summer Bulletin
 Dept. S, Highland Avenue
 Cincinnati, Ohio

RECORD REVIEWS

PAUL J. WEAVER

IN addition to the recently released albums, we cover below a considerable number of single records of short works released during recent months. Comment on these must necessarily be brief; only the outstanding single records are mentioned, and unless there is definite comment to the contrary, the mere mention of the recording indicates that it is one of the best of recent releases. Under each heading below, albums are reviewed first, single records next.

CANTATAS

Bach: Peasant Cantata; Victor set M-360. A release of great importance, especially since it is perhaps the only recording of Bach in his lighter and purely secular vein—an important aspect of Bach that is all too little realized. This is really "popular" music, with frequent quotation of such well-known tunes as "Sweet Lovers Love the Spring" and "If Master Would A-Wooing Go." The fine performance is by Jean Guyla, soprano; Martial Singher, baritone; G. Crudelle, flute, with Gustave Bret conducting the chamber orchestra.

Bach: Arias from Cantatas. Two perfectly fine single records have recently been issued. On Victor 14358 Ria Ginster sings two of the great arias with flutes: "Hört doch der sanften Flöten Chor," and "Schafe können sicher wieder." On Columbia 9135, Georges Thill, with Bret conducting, sings "Seht was die Liebe thut," and "Nimme mich dir zu eigen hin."

CHAMBER MUSIC

Bach: Suites Nos. 3 and 4, both in D Major; played by the Busch Chamber Players conducted by Adolph Busch; Victor set M-339. The first two Suites were issued recently in Victor set M-332 and were enthusiastically praised in these columns. This second volume in what we hope will be a complete set of the Suites is equally fine, by far the best recordings available of this very great music.

Mendelssohn: Quartet in D Major, Op. 44, No. 3; played by the Stradivarius Quartet; Columbia set 304. A splendid performance by the successors to the Flonzaley Quartet.

Mozart: Quartet in F Major, K. 590; played by the Budapest String Quartet; Victor set M-348. Exquisite music, the performance and recording just about as fine as it could possibly be.

Malipiero: Rispetti e Strambotti; played by the Kreiner Quartet; Victor set M-397. One of the most important quartets by any modern composer, this work was first performed at the Pittsfield festival in 1920; it is particularly notable for its very wide range of emotional effects. Performance and recording are superior. The set is finished out with a charming "Passepié" by Beryl Rubinstein.

Mozart: Clarinet Quintet in A Major, K. 581; played by Simeon Bellison and the Roth String Quartet; Columbia set 293. Sometime ago Columbia issued this work (set 124) as performed by Draper and the Lener Quartet; in that recording the clarinet, though finely played, took on a somewhat string-like quality of tone. The clarinet quality is first-rate in the new recording, but, strangely, the strings have a distinctly unnatural and almost woodwind quality. Comparison of the two sets is rather fascinating.

Respighi: Airs and Lute Dances of the Sixteenth Century arranged for String Quartet; played by the Quartetto di Roma; Victor 12019-20. Excellent! Very charming and interesting old music, arranged skilfully and quite in keeping with the spirit of the original, with a result that is rather surprisingly satisfying to present-day demands of interest and good taste. This is as close to Italian nationalism as any music composed so far.

Rieti: Quartet in F Major; played by the Pro Arte Quartet; Victor 1821-2. This is a short work by one of the most important of the contemporary Italian composers. Its three movements are characterized by clear-cut writing based on classic models; only in the final movement is the music at all modernistic from the harmonic standpoint. The folk-like character of several of the themes, the sinuous melody of the slow movement and the humor underlying the whole work make it interesting, to say the least.

Single records: On Victor 14418 Edwin Fisher, the pianist, makes his American debut as conductor, leading his chamber orchestra in a fine performance of Dell' Abaco's Concerto in B Flat Major (really a four-movement suite.) On Columbia 68880 the Lener Quartet plays two familiar Mendelssohn movements, the "Scherzo" from the E Minor Quartet, and the "Canzonetta" from the E-Flat Major Quartet. On Columbia 68933 the Stradivarius Quartet plays Pochon's very interesting transcription of the Paderewski "Theme Varie," Op. 16, No. 3.

CONCERTOS

Beethoven: Concerto No. 1, in C Major, Op. 15; played by Gieseking, with Rosband conducting the Berlin State Opera Orchestra; Columbia set 308. A stunning performance, by both Mr. Gieseking and the orchestra; superior recording.

Brahms: Concerto in D Major, Op. 77; played by Kreisler, with Barbirolli conducting the London Philharmonic. A masterly interpretation and a very fine performance and recording.

Tschaikowsky: Concerto in D Major, Op. 35; played by Heifetz, with Barbirolli conducting the London Philharmonic. An amazing performance on Heifetz' part, and a brilliant one by the conductor and orchestra, resulting in one of the very best recordings ever made.

HARPSICHORD MUSIC

Haydn: Concerto in F Major for Harpsichord and Orchestra; played by Roesgen-Champion, with Coppola conducting; Victor 12042. A fascinating short work in concerto grosso style, very well done except that the harpsichord is lost at times.

Bach: French Suite No. 6, in E Major; played by Landowska; Victor 14384. A very fine performance of very great music.

MADRIGALS

Seven English Madrigals and a Folk Song: The Madrigal Singers of New York, conducted by Lehman Engel; Columbia set 306. The set includes three madrigals by Morley, one each by Dowland, Weelkes, Ravenscroft and Farmer, and Vaughan Williams' arrangement of the folk song "The Turtle Dove." Great music which is becoming more and more

Gamble Presents the JUNIOR RECORDER

A Music Education Necessity

Please send me literature and complete information on the Junior Recorder.

Name.....

Address.....

Town.....

State.....

Write in
Margin.

So simple a child
can operate it.



As simple to operate as an ordinary phonograph, this efficient machine records anything you sing, or play, or speak into the microphone onto a noise-free, high fidelity, permanent record; and the same machine immediately reproduces what you have recorded.

This recorder is ideal for school use, and is of unmeasurable value in teaching vocal and instrumental music, band, orchestra, public speaking, languages, etc. Portable, quickly set up, plugs in anywhere on AC current. Inexpensive double-face records require no processing; normal permanency. Let students hear themselves as others hear them.

Read What Max Krone Says:

"I should like to tell you how valuable I have found the Presto recording machine in my own work here at the University and with clinic and festival choruses throughout the country. It is always a revelation to the students to listen to recordings since they never really hear their group as it sounds to their audience. The machine's remarkable fidelity and ease of operation, its low cost and upkeep, make it an invaluable asset to every music teacher." *Max Krone, Director, Choral Organizations, Northwestern School of Music, Evanston, Illinois.*

Send coupon above for illustrated literature and complete information about this wonderful aid to teaching. Free trial in your school arranged. Easy deferred payments. Send today,—be with the first to introduce this modern music education necessity in your school.

Complete,
ready to
plug in.



Gamble Hinged Music Co.

228 S. Wabash Ave.,
Recorder Dept.,
Chicago, Ill.

A New Musical Instrument Any Child Can Play At Once

MIESSNER MELODY BELLS

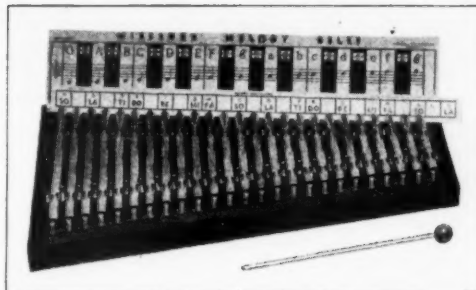
Designed by **W. Otto Miessner** for use in Elementary Schools, for rhythm band, melodic ear training and sight reading. A preparatory instrument to band and orchestra instruments, filling the needs of intermediate grades.



These tubular bells are designed to aid children in learning to play, hear, sing, read, and write in terms of melodic relations. Creative effort is stimulated through the coordination of eye, hand, ear, and voice.

John Beattie, Dean of the School of Music, Northwestern University, says: "The Melody Bells enable schools to place at the disposal of entire rooms instruments which are in accurate tune to begin with and remain in tune. A further advantage lies in the fact that they are chromatic and tunes can be played in various keys. A third advantage is their very lovely tone."

Write for twenty-page illustrated booklet, prices, terms, to:



Individual tubes can be quickly demounted to conform to any key, major or minor, making all keys equally easy to play. Children make key changes in twenty seconds.

These bells contain two chromatic octaves through the child-voice range. They emit tones of beautiful, pure quality. Always in tune—unbreakable—inexpensive—simple to play. Length, eighteen inches; weight only four pounds.

MIESSNER MUSIC CO.
KIMBALL BLDG., CHICAGO, ILL.

America Sings

ROBBINS presents the latest and most impressive of contemporary music collections. Containing 188 songs, including many world-famous copyrights, it is the greatest of all anthologies of its type.

For Schools, Clubs, Fraternities,
Home and Community Singing



144 pages

Edited by
HUGO FREY

Price 25c

ROBBINS MUSIC CORPORATION
799 SEVENTH AVENUE - - NEW YORK

Voice Technique for Children

Research and Studies made at Columbia University
**SPECIALTY: TEACHERS COURSES
AND DEMONSTRATIONS
SUMMER COURSE IN JULY**
Also Correspondence Course

LOUISE WEIGESTER SCHOOL
160 West 73rd Street New York City

familiar as our choral groups use it more and more. On the whole, the set is splendid; there is some variation from pitch, some muddiness because of excessive speed in spots, and an occasional overprominence of an individual voice; but these minor objections do not spoil the beauty or usefulness of the collection.

On Columbia 9134 these same singers perform one of the greatest continental madrigals of the sixteenth century, Jannequin's "Le chant des oyseaux." Really fine performance. This has hitherto been available only in L'Anthology Sonore Volume 1.

OPERA

Thomas: Mignon; Columbia operatic set 19. For recording purposes the opera is here abridged to what can be put on five records; they contain really the best parts of this tuneful and popular work. First honors go to Germaine Cernay, a really fine mezzo; Damoulin's bass is splendid, and D'Arkor's tenor very good; the concerted passages are fine. The performance is conducted by Maurice Bastin, using the forces of the Brussels Theatre Royal.

Wagner: Hagan's Excerpts from Acts 1 and 2, Die Götterdämmerung; sung by Ludwig Weber, with Beecham conducting the Royal Opera Chorus and the London Philharmonic; Columbia set X-83. Rather terrifying shouting by Weber and the chorus and the orchestra. The best part is an incidental bit sung by Herbert Janssen.

Single Records: On Victor 12039 Björling sings "Celeste Aida" Che gelida manina from La Bohème. On Columbia 9127 Gina Cigna sings "Casta Diva" from Norma and the "Suicide Song" from La Gioconda. On Columbia 9133 Feraldy and Benedict sing a duet, "Sous le dome espais" from Lakme, and Luccioni and Deldi, the duet of Nadir and Zuiga from the Pearl Fishers. On Victor 14184 Helen Jepson sings "Ah fors e lui" from La Traviata and "Vissi d'arte" from Tosca (the best Jepson record so far). On Victor 14305 John McCormick sings two Handel arias, "Where'er You Walk," and "Caro amore." On Victor 12007 Margherita Perrea gives a very fine performance of two of the most difficult arias in all operatic literature, both from Mozart's Die Entführung: "Märtern aller Arten," and "Ach ich liebe." On Victor 14400 Ralisa sings "La Mamma morte" from Andrea Chénier and "Vissi d'arte" from Tosca. On Columbia 9124 Georges Thill sings two arias from Le Cid, in very fine style. On Victor 14229 Enid Svantho sings two old favorites, the Gluck "Che faro senza Euridice," and the Handel "Ombra mai fu."

ORCHESTRA

Bach Program: Stokowski conducting the Philadelphia Orchestra; Victor set M-401. Gorgeous playing of Stokowski's arrangements for modern orchestra of six compositions: the great organ Passacaglia; "My Soul Is Athirst," from St. Matthew's Passion; the hymn "My Jesus in Gethsemane;" the chorale "Christ Lag in Todesbanden;" the "Sara-bande" from the first suite for solo violin; and the "Aria" (slow movement) from the third orchestral suite. The arrangements are really very fine, probably the kind Bach himself would have made if he had had the Philadelphia band at his disposal.

Brahms: Variations on a Theme by Haydn; Toscanini conducting the New York Philharmonic Symphony; Victor set M-355. Superlatively fine, the first American recording of the work.

Classical Gems for Orchestra: Frank Black conducting the Victor Concert Orchestra; Victor set E-53. An especially useful volume in high schools, containing twelve pieces by as many famous composers in arrangements which are practical for the orchestra which is not large enough or advanced enough for full-fledged symphonic material. The selection of pieces is admirable. The fine performance will make the set very valuable for illustrative and model teaching purposes.

Debussy: "Paris" and "Eventyr;" Beecham conducting the London Philharmonic Orchestra; Columbia set 305. These two tone poems are among the finest of all modern compositions, and their recorded version is superlatively fine. The volume also contains two songs, two short orchestral excerpts and the closing scene of the opera Koanga, all by the same composer. A "must" set for every good library.

Tschaikowsky: Romeo and Juliet Overture; played by the Boston Symphony under Koussevitzky; Victor set M-347. A stunning performance, much the best one available. The set is filled out with an excerpt from Sibelius' Swan-White.

Single records played by Fiedler and the Boston "Pops" Orchestra: On Victor 12135, Berlioz' "Roman Carnival Overture;" on Victor 12038, Thomas' "Mignon Overture;" on Victor 12006, Tschaikowsky's "Marche Slave;" on Victor 11985, the "Ballet Suite" from Verdi's Aida; on Victor 12040, Weber's "Der Freischütz Overture;" and on Victor 12043, Weber's "Oberon Overture."

Single records played by Koussevitzky and the Boston Symphony: on Victor 14230, Berlioz' "Rakoczy March,"

"Presto," and "Waltz" from the Damnation of Faust; on Victor 14231 Berlioz' "Minuet of the Will-o-the-Wisp" from the above work, and the "Larghetto" from Handel's Twelfth Concerto; on Victor 14577, Faure's "Elegie" (especially fine); and on Victor 14415, Moussorgsky's "Khovantschina Introduction."

Single records played by Boult and the BBC Symphony: on Victor 12041, Gluck's "Alceste Overture;" on Victor 11929, Humperdinck's "Hänsel und Gretel Overture;" and on Victor 12037, Weber's "Euryanthe Overture."

Single records played by Beecham and the London Philharmonic: on Columbia 68882, the "Minuet" and "Farandole" from Bizet's L'Arlesienne Suite No. 2; on Columbia 68881, four Handel excerpts, two from The Gods Go A-Begging and two from The Origin of De-sign.

Single records played by Molajoli and the Milan Symphony: on Columbia 69017, Respighi's Feste Romane: L'Ottobre (this has a strongly Spanish theme, and one wonders if the title "October Excursion," is an admission of flagwaving); on Columbia 69064, the "Preludes" to Acts I and III of La Traviata.

Other single records: On Columbia 7338, Grainger's "Molly on the Shore" and "Mock Morris," played by Sir Henry Wood and the British Symphony; on Columbia 69030, "Leggenda della Dolomiti" by the current but not ultramodern composer Antonio Certani, played by Ariani and the Milan Symphony; on Victor 14325, Mozart's "Marriage of Figaro Overture" and Paganini's "Moto perpetuo" played by Ormandy and the Minneapolis Orchestra; on Victor 14328, Bach's "Prelude and Fugue in F Minor" transcribed skillfully by Cailliet, played by Ormandy and the Philadelphia Orchestra; on Columbia 68887, two short Rameau excerpts transcribed by d'Indy and played by Golschman and the St. Louis Symphony, and Sattie's "Trois petites pieces montees" played by Chagnon and an unnamed orchestra.

PIANO

Beethoven: "Hammerklavier" Sonata, Op. 106; played by Artur Schnabel; Victor set M-403. A stupendous work magnificently performed. One of the best Beethoven recordings ever made.

Brahms: Variations on a Theme by Paganini; played by Egon Petri; Columbia set X-30. By dint of omitting repeats and taking some movements at unusually fast speed (movements which few pianists attempt to play as fast as they should be) only one record is required for each of the two books of these variations. This is the best Petri recording to date, rather breath-taking in a good many places.

Schumann: Papillons, Op. 2; played by Alfred Cortot; Victor 1819-20. A very fine performance of this familiar and charming music.

Single records: Simon Barer, on Victor 14263, plays the Chopin "Mazurka in F-Sharp Minor" and the Schumann "Toccata in C Major." Ignaz Friedman, on Columbia 69018, plays the Chopin "Impromptu in F-Sharp Major," and on Columbia 68920 the Weber "Invitation to the Dance." Walter Gieseking, on Columbia 69020, plays superbly Ravel's "Ondine" and Debussy's "Poissons d'Or." Anatole Kitain, on Columbia 68780, makes a distinguished first appearance in this country with two Liszt pieces, "Feux Follets" and the "Sonetto del Petrarca," No. 123. Marguerite Long, the distinguished British pianist recently heard in New York, on Columbia 69063, plays beautifully the Faure "Nocturne," No. 4 and "Barcarolle," No. 6. Egon Petri, on Columbia 69031, plays the Liszt transcription of Gounod's "Faust Waltz." On Columbia 68919 Poulenc's "Caprice and Two Novellettes"

are played by the composer. Artur Schnabel, on Victor 14322, plays Beethoven's "Für Elise" and the "Rondo in C Major."

A brilliant and effective two-piano arrangement of Borodin's "Polovetzian Dances" from Prince Igor is played by Vitya Vronsky and Victor Babin (the arranger) on Victor 12030.

PRIMITIVE MUSIC

The Belgian Congo Records. The Denis-Roosevelt Expedition made, in 1935-36, many recordings of primitive African music in the Belgian Congo, and a volume of these is now available through the Reeves Sound Studios, Inc., 1600 Broadway, New York City. The volume contains choral and instrumental music, songs, dances, and ritual music. It will be invaluable to all those studying or interested in primitive music.

POPULAR MUSIC

Bessie Smith Blues Records. Just after the death of Bessie Smith in September the Columbia Company issued a set of six records by this "greatest of blues singers and probably greatest force in American popular music." The recordings were issued between 1922 and 1929, and have become collectors' items; their reissuance now makes them a popular document of very considerable historical importance. And they will be greatly enjoyed not only because of Bessie Smith's really unique singing but because of the perfectly fascinating improvisation in the accompaniments. For instance, Louis Armstrong's first cornet recording. The six records are numbers 3171-6. Of them all, "Backwater Blues" (3176) is probably best, one of the finest blues records ever made.

Columbia has a real discovery in Scott Wood and His Six Swingers; his piano playing in "Jazz in the Rain" (310-M), and the playing of the group on this record and on 312-M, 313-M, and 315-M puts them among the topnotchers.

Antobal's Cubans, on Brunswick 8026, play a fascinating "Rhumba" and a "Conga."

The inimitable Fred Astaire, with much assistance from Ray Noble and his orchestra, makes Brunswick 7982 a notable record: "A Foggy Day," and "I Can't Be Bothered Now."

Duke Ellington may well have started a new craze with his "Crescendo in Blues" and "Diminuendo in Blues" on Brunswick 8004; he varies the orchestral dynamics in these two pieces without altering tone coloring, and the effects are fascinating. Ellington fans will also welcome Brunswick 6646 and 8029; what he does to the "Old Apple Tree" in the former needed doing long ago.

The Hudson-DeLange version of Will Hudson's "Popcorn Man" (Brunswick 8007) has rightly become a best seller; a very clever piece and first rate performance. Other good recordings by this group are 8023 and 8016.

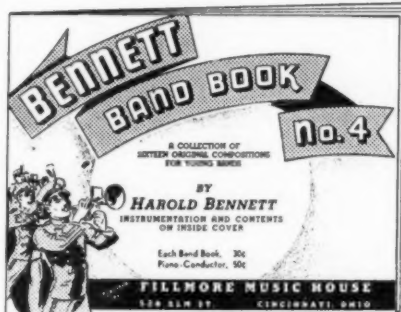
One of Hal Kemp's best recordings has been reissued as Brunswick 7945; it contains two songs by Reginald Forsythe, "Dodging a Divorcee," and "Serenade for a Wealthy Widow." Special palms go to John Trotter for his piano work in the latter.

Music in the Russ Morgan manner means the cleverest arrangements and instrumentations and performance which Brunswick is issuing these days. Four especially good records have come out recently: 8005, 8009, 8014 and 8022. There is not a dull minute in the four records.

Aside from the Bessie Smith revival discussed above, the best of the current blues are those by Teddy Wilson, individually, and with his quartet and his orchestra. His solo piano work on Brunswick 8025 is fascinating. The quartet appears on 7964, and the two best orchestra records are 8008 and 8015.

SCHOOL BANDS—Here's the tops in new folios . . .

BENNETT BAND BOOK No. 4—By HAROLD BENNETT BUCHTEL BAND BOOK—By FORREST L. BUCHTEL



CONTENTS

Aline, March
Biga, March
Procler, March
System, March
Pivot Man, March
Genius, March
Hightower, March
Knighthood, March
Hiland, March
Eels, March
Characteristic
Put and Take, Novelty
Gyal, Fast Dance
Vera, Waltz
Janet, Waltz
Al and Hal, Duet for
Cornet and Trombone
Yare, Overture

BOOKS ARE AVAILABLE FOR ALL
BAND INSTRUMENTS,

PRICE, EACH BAND BOOK, 30c
PIANO-COND. (MARCH SIZE), 50c

The above Bennett compositions are published separately for band. Price each, Full Band, 75c
Send for Descriptive Literature and Sample Parts.

CONTENTS

On Parade, March
Marching Along, March
Brigadiers, The, March
Loyalty, March and Pep
Song
Alma Mater
Mister Jack
Characteristic
Blue Skies, Fox Trot
La Danseuse, Ballet
Waltz
Little Maid Dances, The,
Waltz
Three Mice and a
Pumpkin Eater
The Clock
Hiawatha's Love Song
Dance Ala Russe
Oriental Procession,
Novelty
Slinkin' Chinky
Merry-Go-Round, The

BOOKS ARE AVAILABLE FOR ALL
BAND INSTRUMENTS,

PRICE, EACH BAND BOOK, 30c
PIANO-COND. (OCTAVO SIZE), 75c

FILLMORE MUSIC HOUSE

528 ELM STREET

CINCINNATI, OHIO

ST. LOUIS—MARCH 27-APRIL 1, 1938

Biennial Meeting of the M.E.N.C. and Associated Organizations

HEADQUARTERS—HOTEL JEFFERSON

Haynes Flutes--Piccolos--Clarinets

STERLING SILVER!

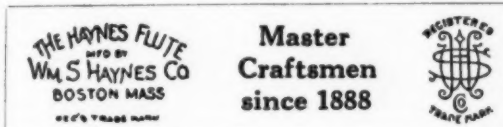
STERLING VALUE!

STERLING WORKMANSHIP!

IN A WORD—PERFECTION!

BUY THE BEST!

Repairs on all make flutes, piccolos and clarinets



Master
Craftsmen
since 1888



WM. S. HAYNES
Founder

WM. S. HAYNES CO.
Est. 1888

CATALOG SENT UPON REQUEST

WM. S. HAYNES CO.

108 Massachusetts Ave.
BOSTON, MASS.

Ready Jan. 15, 1938

Choice Melodies

from the

MASTER COMPOSERS

A Collection for
Elementary School Orchestras
ORCHESTRATED BY R. E. HILDRETH
All String Parts Bowed and Fingered

Contents

BACH	Arioso
BEETHOVEN	In the Dark of Night
BRAHMS	Waltz and Lullaby
GLUCK	Marchioness
GRETRY	Gigue
HANDEL	Market Day
HAYDN	Constantinople
MENDELSSOHN	Canzonetta
MOZART	Marquis
PURCELL	Scotch Air
RAMEAU	Tambourin
SCHUBERT	Aspiration
SCHUBERT	Shepherd Dance
SCHUMANN	On an April Morning
TSCHAIKOWSKY	Legend

INSTRUMENTATION

1st Violin (lead)	Bassoon
Violin AA (ad Lib.)	1st Clarinet in Bb
Violin A (obligato)	2d Clarinet in Bb
Violin B (obligato)	Eb Alto Saxophone
2d Violin	Bb Tenor Saxophone
3d Violin (Viola sub.)	1st Trumpet in Bb
Viola	2d Trumpet in Bb
Cello	1st and 2d Horns in F
String Bass	1st and 2d Eb Horns
Tuba	Trom. or Bar., B. C.
Flute	Trom. or Bar., T. C.
Oboe	Drums

Conductor—Piano

PRICES

Conductor-Piano	.65
All other books, each	.35

Note: All numbers also obtainable separately.

PRICES
Small Orch., .75 Full Orch., 1.10

Just Published

Every Lesson a Tune
Every Tune a Lesson

Melody-First Band Book

A Unisonal Instructor
for ALL Band Instruments

By
FORTUNATO SORDILLO

Assistant Director of Music, Boston Public Schools

PRICES

Each book, .30; Piano Acc. and Teacher's Guide, .80

MR. BAND INSTRUCTOR:
With MELODY-FIRST BAND BOOK, there are no uninterested players, because (with two exceptions, and these players can be assigned alternative books) every book is a melody book. You can send a student home with something that he will practice because he will enjoy practicing it; whether he play Alto, Oboe, Bassoon, or Baritone—it makes no difference! Especially if, with a pianist available, advantage is taken of the cleverly-harmonized Piano Accompaniment, which makes even the playing of the scales a truly musical experience.

Supervisors, B. & O. Teachers and Organizers:

To receive FREE

- ☐ 1st Violin book of "Choice Melodies"
- ☐ Cornet book of "Melody-First"

regular edition, with striking cover-design, check in square provided, clip, and mail to us with your name, name of school or organization, and your musical status.

Walter Jacobs, Inc.
120 Boylston Street, BOSTON, MASS.

Absolute and Relative Tonal Systems

CONTINUED FROM PAGE FIFTEEN

pecks, gallons, quarts, pints, gills, and so on.

How could one think in terms of values without a monetary system, such as guineas, pounds, and shillings, or dollars, dimes, and pennies? Be it remembered, that in every field of experience the use of words and instruments of precision go hand in hand; both words and instruments are tools for exact thinking and reckoning.

For good measure we might add the color spectrum and the hundreds of color names; the thermometer and degrees of heat; the barometer and degrees of air pressure; altimeters, water, gas, and electric meters; ammeters and volt meters; speedometers. What about machines, such as adding machines and calculators, telescopes and microscopes, each designed for quicker results or for sensing infinitely large or infinitely small objects and distances?

In the world of time, how would you contrive to think—without names—of historical events without a calendar—and such terms as centuries, years, days, hours, minutes, and seconds? To help him to conceive of time, man invented sundials, water and sand hourglasses, clocks, watches, and split-second chronometers.

In the world of music, we now measure intensity in terms of decibels with a sound-level-meter; duration with *metronome* and *rhythmophone*; pitch with the *resonoscope* and *tonoscope*; quality or timbre with Dr. Miller's *phonodisk* and with the *oscilloscope*. Each instrument has associated with it a graduated system of values that are both absolute and relative.

For at least five thousand years, men, dissatisfied with the limited range of their own voices, have experimented with stones, sticks, bars, reeds, tubes, pipes, membranes, and strings to produce tones of varying intensities, pitch ranges, and timbres. How could one hope to differentiate, in one's thinking and description, between tubas, trombones, horns, or trumpets; flutes, oboes, clarinets, or bassoons; violins, violas, cellos, or basses; lutes, mandolins, guitars, harpsichords, cimbali, pianos, or organs—without names?

For ages, men have attempted to organize tones into rhythmic, melodic, and harmonic systems. Thousands of modes and scales have been evolved in China, India, Persia, Arabia, Egypt, Greece and in Occidental countries. Since it was impossible, from the earliest beginnings, to think about tones—either as absolute pitches or as members of an ordered sequence—without names, both absolute and relative, it is not surprising to find that all these modes, scales, and pitches have always been associated with names, both absolute and relative.

The Greeks, for example, named the strings of their lyres and harps by numbers in order from high to low and by derivatives of the Greek alphabet. Since such names as *proslambanomenos* (added tone), or *paranete* (next highest), or *paramese* (next to central)—all designating order—were all polysyllabic names, it is easy to understand how they impeded rapid, fluid, rhythmic thinking even for instrumentalists and that singers found them impossible to pronounce in impassioned declamation.

The Greeks fared no better when they applied their alphabet names to positive pitches. Such names as alpha, beta, gamma, theta, etc., were likewise polysyllabic and impedimental to fluent thinking. This becomes all the more obvious when one reflects that a melody is made up of tone groups—figures, motives, and phrases, as a sentence consists of syllables, words, and phrases. Opdycke, in his *The Language of Advertising*, describes words as follows: "A word is the picture, the symbol, the token of an idea. A phrase is the expansion, the enlargement, the elaboration of an idea. A sentence is the development of an idea into a complete thought. A paragraph is the grouping of related thoughts around one central topic or around a phase of one central topic. The word is the bud. The phrase is the newly opened blossom. The sentence is the full-blown flower. The paragraph is the cluster of flowers all growing from one stem." The same description fits a musical idea expressed in figures, motives, phrases, and periods.

Incidentally, it is interesting to find similarities between such Greek words as *nete* and *paranete*, *mese* and *paramese*, *beta* and *gamma* and such American Indian words as *Minnesota*, *Minnehaha*, *Dakota*, *Colorado*, *Arizona*—all of which, Greek and Indian, are words built up of stems—consonant and vowel—the word itself expressing an idea. Indeed, the study of philology shows all languages to have been built up in precisely this way. Human speech organs being alike the world over, capable of producing consonants and vowels, this is not surprising. What is amazing, is the tremendous number of words that exist today in all the languages and dialects spoken throughout the world. Equally astonishing is the seemingly unlimited number of rhythms and melodies that have been evolved from the few tones we have selected from sixteen thousand available pitches.

From the preceding, it must now be clear that the selected pitches (whether semitones, third tones, or quarter tones apart) and their groupings by larger and smaller intervals—that is, their order of, say, whole and half steps, in a system or graduated scale—determine the tonality or mode. Here lies the crux of the conflict between the *absolute pitch* and the *relative position* of tones within any given tonal system, mode, scale, or key.

Here lies the cause of the controversy between these two opposite sides of the same phenomenon; here is the reason for the opposing viewpoints of the instrumentalist and the singer. However, we shall show in a moment, that their problems are identical. It is true that the pianist, organist, or performer on certain other instruments needs only to control manually the combinations of his machine to produce the desired tone or melodic group. String players, brass players, and, to some extent, wood-wind players, however, must also be able to think, imagine, and execute precise differences of pitch and quality if their playing is to be musical and blend with that of their fellows. Such desirable precision in tonal thinking, execution, reading, and writing requires familiarity with the tonal system

and its terminology. It requires, further, that the musician shall have access to tools of precision for measuring and reckoning rhythmic, melodic, and harmonic relations.

The inescapable conclusion is that, in music, as in all other fields of phenomena, ideas, things, and feelings, one must have names with which to associate them in thinking, discoursing, creating, and writing.

In dealing with pitches and tonal relations we must have both absolute and relative names. The absolute name differentiates any tone of given pitch from all other tones. For these, we, like the Greeks, have adopted alphabet or letter names, which are in use and understood by all occidental peoples. Our piano and organ keys, various wood-wind and brass instruments with their valves and levers, the strings of the different stringed instruments—the lines and spaces and the various clefs—all are named after the first seven letters of the alphabet. It is ridiculous, therefore, to presume to be musical without knowing these names and what it is they designate. The difficulty about them is their chromatic modifications of sharps and double sharps, of flats and double flats. These names are unsingable rhythmically because they are polysyllabic. The German alphabetical name system uses them for singing but their flats and sharps end in "es" or "is" or "isis" which are sibilant, unvocal, and uneuphonious.

It has always been contended that the use of pitch names does not develop a sense of tonality. This contention breaks down under the test of reason. Does not the instrumentalist develop a sense of tonality? He does—if his ears are trained, along with his eyes and hands. He simply looks at, or listens to, the effect from the opposite side to that of the singer who thinks only of staff position or order in a given scale. To the instrumentalist, C may be tonic or one, or any other pitch may be tonic or one of the scale. Likewise, C may be supertonic, mediant, subdominant, dominant, submediant, leading tone, or, for that matter any one of the ten possible chromatic tones; this is also true of all other pitches, each of which may stand in all these relations to the other tones of the mode, scale, or key.

One might compare these tones to the members of a family: father and mother, brother and sister. If we had to sing them we should soon feel impelled to call them "pa, ma, sis and bud!" Suppose there were seventeen members in the family: father and mother (tonic and dominant); five children, born of their parents, constituting the *diatonic* family; and ten *adopted* children (chromatic or foreign), five girls for sharps and five boys for flats. They would each have to have Christian names (pitch names for each separate entity) in order that we might differentiate between them. If we had to sing their names to a tone, we should much prefer Tom to Thomas, Bill to William, Jane to Genevieve, or Rose to Rosalie.

The objection arises that it would be simpler to refer to them by *number* expressing their *order* of arrival in the family. "Pa" marries "ma" as the dominant is determined by the tonic. The children are numbered in the order of their birth or adoption. We would still have, however, the Smiths, the Browns, the Blacks, the Whites, the Joneses and all the other innumerable families which we might compare with the C, D, E, F, and G families of tones, or keys. Now

Nine Outstanding Contributions to the Literature of School Music

NEW UNIVERSAL SCHOOL MUSIC SERIES—Damrosch, Gartlan, Gehrken.
Simple pedagogy and musically sound.

ASSEMBLY SONGS FOR INTERMEDIATE GRADES—Gartlan, Lindsay, Smith.
Ideal for appreciation through the song.

ASSEMBLY SONGS FOR EVERY OCCASION—George H. Gartlan.
Songs that articulate with every assembly project.

HIGH SCHOOL SONGS FOR EVERY OCCASION—Gartlan and Donnelly.
Music for assembly and music appreciation.

HIGH SCHOOL CHORUSES FOR SPECIAL OCCASIONS—Gartlan and Donnelly.
Program music for festivals.

UNIVERSAL SONG BOOK—Damrosch, Gartlan, Gehrken.
An incomparable collection in the field of school music.

SUPPLEMENTARY SIGHT-SINGING EXERCISES—Damrosch, Gartlan, Gehrken.
The perfect compilation for the interesting study of sight singing.

FIFTY PRACTICAL LESSONS IN ELEMENTS OF MUSICAL NOTATION—Pelterson.
The presentation of elements of music in a logical manner and for a lasting impression.

SINGING AS WE GO—Gartlan and Jean.
The kindergarten song and story in an original manner.

HINDS, HAYDEN & ELDREDGE, Inc.



**5 Union Square
New York City**

—Another distinctive success in the—

WOOD OCTAVO SERIES

The impressive new Chorus for Patriotic and General Program use:

Fair Land of Freedom

Text by Glen Barton

Music by GUSTAV KLEMM

Arranged for:

Mixed Voices.....Wood Octavo Series No. 428 .15
Women's Voices (SSA)...Wood Octavo Series No. 439 .15
Men's Voices (TTBB)....Wood Octavo Series No. 440 .15
Chorus for S. A. B.....Wood Octavo Series No. 441 .15
Two-part Chorus.....Wood Octavo Series No. 442 .12

Sample copies gladly sent upon request



The B. F. Wood Music Co.
88 St. Stephen Street BOSTON, MASS.

Music Teachers Placement Service

If you are thinking of that new and better position for next September, let us help you. Our placements extend from Coast-to-Coast, and our concentration on Music positions is proving tremendously successful. We need and welcome enrollments of Music Educators who are ready for advancement.

HERMANN R. MAIER, B. Mus., M. A., Manager

516 Fifth Avenue, NEW YORK, N. Y.

ROBBINS

Edition of Modern American Music For Orchestra



The World's Foremost Catalog
of Modern American Music by
the Greatest Contemporary
American Composers

- *On the Trail.....Ferde Grofe
From Grand Canyon Suite
- Sob Sister.....Ferde Grofe
From Tabloid
- Indigo.....Ferde Grofe
From Three Shades of Blue
- Alice Blue.....Ferde Grofe
From Three Shades of Blue
- Heliotrope.....Ferde Grofe
From Three Shades of Blue
- Blue Flame.....Ferde Grofe
- *Manhattan Serenade.....
Louis Alter
- Manhattan Moonlight.....
Louis Alter
- Metropolitan Nocturne.....
Louis Alter
- *Deep Purple.....Peter De Rose
- *Street Scene.....Alfred Newman
- Valse Moderne.....Ben Oakland
- *Park Avenue Fantasy.....
Malneck-Signorelli
- Midnight Reflections.....
Malneck-Signorelli
- Caprice Futuristic.....
Malneck-Signorelli
- *Nocturne.....Thos. Griselle
From Two American Sketches
- *March.....Thos. Griselle
From Two American Sketches
- Metropolitan.....Rube Bloom
- Southology.....Joe Sanders
- Small Orchestra.....\$2.00 each
- Full Orchestra.....3.00 each
- American Bolero.....
Nacio Herb Brown
- Metropolis.....Ferde Grofe
- Study In Blue.....D. Savino
- Small Orchestra.....\$3.00 each
- Full Orchestra.....4.00 each

*ALSO PUBLISHED FOR BAND

ROBBINS
MUSIC CORPORATION
799 Seventh Ave., New York

then, since the Brown family differs considerably from the Smith family and yet each family consists of seventeen persons, it seems a reasonable inference that we need both absolute and relative names—both Christian and family names—if we wish to think about the individuals. Moreover, Bob Jones can be only that individual in the Jones family. However, in his relations to other persons, he may be son, grandson, brother, cousin, uncle, pupil, classmate, pitcher, catcher, runner, partner, and dozens of other things with reference to his human and social relations.

There are numerous objections to numbers as singing names. Three, four, five, six and seven, all consist of three or more sounds with both initial and final consonants; they are not euphonic and not easy to sing rapidly. When chromatic modifications occur, they become unsingable. Try to sing the first phrase of Beethoven's "Minuet in G" with numbers!

There are other objections to singing numbers and what applies to singing applies with equal force to fluent thinking. The fingers of the two hands are numbered 1, 2, 3, 4, 5 for piano music; T (thumb), 1, 2, 3, 4 for wood-wind fingerings; 1, 2, 3, 4 for stringed instrument fingerings. All this is confusing enough. Moreover, on the piano keyboard, the fingering of the left hand is in reverse order with respect to the tones of the scale. It most certainly is confusing to a child, or to any beginner, to play 5, 4, 3, 2, 1 with the left hand while singing or thinking 1, 2, 3, 4, 5 or to continue, after crossing the thumb under with the right hand in the C scale, to play fingers 1, 2, 3, 4, 5 while thinking scale tones numbered 4, 5, 6, 7, 8! Similar contradictions confound the musician who tries to think of the finger number on any other wood-wind or stringed instrument and, at the same time, the scale relations expressed in numbers. It does not seem possible to justify the use of numbers as singing names after such contradictions have been considered. They must be consigned to the limbo of Greek polysyllables!

It is due to the above-mentioned incompatibilities of chromatically modified letter and number names with the singer's vocal organs and the player's fingers that the Continental fixed-do, the British tonic sol-fa and the American movable-do systems owe their origin. Each system attempts to substitute a monosyllabic, euphonic name for unsingable letters and numbers. It originated over eight hundred years ago with Guido D'Arezzo, a choirmaster. The reader is referred to articles in Grove's Dictionary for details concerning Greek modes, Gregorian modes, solmization, tonic sol-fa, Chinese, Hindu, Mohammedan, and Arabian music; also to Parry's *Evolution of the Art of Music* and to Edward MacDowell's *Critical and Historical Essays*. The author wrote, some years ago, an article, "Names for Tones" which appears in the 1931 Yearbook of the Music Educators National Conference, pp. 151-161.

Suffice it here to point out only such characteristics of these systems as are necessary to this discussion. The fixed-do system uses the names *do, re, mi, fa, sol, la, ti, do* for the basic pitches C, D, E, F, G, A, B, C. It has the one advantage for the eye that D on the staff is always *re*. It has the serious disadvantage for the ear that *re, fa, la*, for example, are used indiscriminately for all of

the following melodic and harmonic effects: *d, f, a*—minor triad; *d, f-sharp, a*—major triad; *d, f, e-flat*—diminished triad; *d, f-sharp, a-sharp*—augmented triad. Moreover, *d, d-sharp, d-double sharp, d-flat and d-double flat*—all go by the name of *re*. It is exactly like having five boys in a family, all bearing the name "Ray!"

The British tonic sol-fa system consists of printed letters—initials of our movable-do names—*d, r, m, f, s, l, t, d*—with vowels added for chromatics, and with dots, colons, dashes, etc., for rhythmic relations. No staff is used. Separate editions of songs and choral works must be printed. Neither the French fixed-do nor the tonic sol-fa systems have any carry-over or transfer values for instrumental music.

Our American movable-do needs no explanation since it is used in the majority of American schools where any effort is made to teach children to think, read, and write vocal music. The fact, however, that perennial attacks are made upon it, that some school systems have dropped it and many others teach it perfunctorily requires some analysis.

Everyone admits that comparatively few of the millions of American school children actually learn to think, read, and write music fluently. A cappella choruses and glee clubs, representing the most musical students in our junior and senior high schools, are still unable to read and most of them are taught the selections they sing by rote! Imagine having to learn one's part in a play—by rote! When the cream of the crop—those who love music enough to wish to become professional performers or teachers—come to the college, the university or the conservatory, they are still unable to hear, think, read, and write simple tunes with assurance and precision. So, at the college level, we still have to prescribe two years of ear training, sight singing, dictation, harmony and keyboard work! Surely, there must be something wrong, somewhere!

The writer has thought about this problem for over thirty years and has resolved to do something about it. Let us look at this movable-do family!

It is, of course, a relative system, and, as such, it is admirably suited to the ear and to oral expression because the *same tune* is always associated with the *same set of syllable names*. *Do, mi, sol* is always 1, 3, 5 in any major key; a slight inconsistency arises in minor modes, where *la, do, mi* is 1-3-5. This, however, has been enough to confuse many novices.

Because of the associations between the syllable names and the tonal tendencies and qualities of the tones they represent, the movable system is considered conducive to the development of a sense of tonality. This is undoubtedly true—so long as the tune remains in the original key. If the key changes, if even for only a single phrase, the modulation or transposition must be recognized in advance, the pivotal tone predetermined and the entire set of names transplanted! When the original key returns, the entire set of names must be transplanted back again! This must take place mentally—even in listening—and visually when note reading begins. If the syllables are not changed as the key changes, then they belie their meanings, their associations, and destroy the sense of tonality.

The real difficulty begins when note reading from the staff is attempted. For,

be it remembered, the degrees of the staff represent relatively *fixed pitches*, named after the first seven letters with their chromatic modifications. That is to say, *g*, the second line of the treble clef represents *g*, *g-sharp*, *g-double sharp*, *g-flat*, and *g-double flat*.

But, when the child, who has learned to sing movable-do syllables by rote, is introduced to the staff, he is confused by the discovery that the second line may be *do* or *sol* or, indeed, any one of the diatonic or chromatic scale. The melodic configuration or note picture appearing on the second, third, and fourth lines will turn out to be any of the following: *do, mi, sol* in G major; *re, fa, la* in F major; *mi, sol, ti* in E-flat major; *fa, la, do* in D major; *sol, ti, re* in C major; *la, do, mi* in B-flat major; *ti, re, fa* in A major; *mi, si, ti* in C minor—according to the key signature or the mode. Moreover, the syllable *si* which, heretofore, has been regarded as a chromatic tone—a foreign tone—has now become naturalized in the relative minor key and is now a member of the family!

Notwithstanding these discrepancies, the writer has been a staunch advocate of the movable-do system for more than thirty years, for the simple reason that there seemed to be no better system available. He has applied these syllables to the teaching of the piano, violin, and other instruments. For young children, who are experiencing, singing, and playing music that does not modulate, they still have advantages for early ear training. But, when *do, re, mi*, on the staff, on the piano keyboard, or violin finger board is *c, d, e* in one key, *g, a, b* in another key, *f, g, a* in another key and still other letter combinations in each new key, it should not surprise us that the child and even the older beginner finds it confusing. Why would it not be far simpler to reverse the procedure and think of each new set of letter names as 1, 2, 3? But here the old objection of unsingable letter names arises to haunt us.

The writer set out to solve this problem some fifteen years ago. He was not unaware that thinkers centuries earlier had come to grief between the Scylla and Charybdis of the absolute versus the relative. Nevertheless, the problem persisted and echoes of dissatisfaction with the old systems continued to smite the ear from time to time. After many years of experimenting, the following set of absolute names, derived from the letter names, seemed to meet all objections. Simplified, they are: C, *ca*; D, *da*; E, *me*; F, *fa*; G, *ga*; A, *la*; B, *be*; C, *ca*. The broad vowel *ah* is used for all natural or white keys, except E and B. Sharp modifications go to the brighter vowels *e* (ay) and *i* (ee); flat modifications go to the darker vowels *o* (oh) and *u* (oo).

The complete system is contained in the chart on the next page.

Since double sharps and double flats occur but rarely, the total number of names in common use is only seventeen; the four vowels *ah, e* (ay), *i* (ee) and *o* (oh) with initial consonants derived from the letter names. They have the advantages of being: monosyllabic (consonant and vowel); nonambiguous (definite name for every pitch); euphonic (easy to sing); modifiable (sharps and flats); combinable (into tone words—figures and motives); transposable (to all keys); transferable (to instruments).

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, *President*

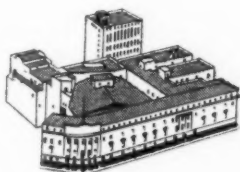
JUILLIARD SUMMER SCHOOL

GEORGE A. WEDGE, *Director*

July 5 to August 12, 1938

For catalogue please address

130 Claremont Avenue Room 125 New York, N. Y.



Eastman School of Music

UNIVERSITY OF ROCHESTER

One of America's great institutions of music, the Eastman School offers courses in all branches of music—instrumental, choral, voice, theory, composition, harmony, education, languages, psychology, etc.—for the degrees of B.M., M.A. in Music, M.M. and Ph.D. in Music. Affiliation with the University of Rochester provides additional opportunities for study in the liberal arts and sciences.

MODERATE TUITION

Partly because of the endowment provided by George Eastman, the tuition and other expenses are moderate. Student Aid funds are available for qualified students.

COMPLETE FACILITIES

In physical equipment the School is unusually well supplied—a library of 35,000 volumes, 196 practice pianos, 18 organs, recording equipment, etc.

HOWARD HANSON, *Director*

NBC BROADCASTS

The Eastman Orchestra, band, ensembles, and chorus broadcast over the NBC Network Thursdays at 3:15 P.M., E.S.T. Additional opportunity for performance is provided by other regular concerts and recitals.

PLACEMENT BUREAU

The School's Placement Bureau has had a gratifying success in securing professional and teaching positions for graduates and students.

SUMMER SESSION—June 27-July 30, 1938
FALL SESSION Opens September 20, 1938

Due to a strictly limited enrollment early registration is advised. For information and catalogs, address Arthur H. Larson, Secretary-Registrar, Eastman School of Music, Rochester, N. Y.

RAYMOND WILSON, *Asst. Director*

Ca, me, ga can be only the C major triad. *Ca, moe, ga* can be only the C minor triad. However, *ca, me, ga* (like *c, e, g*) may be: I—tonic triad in C major; V—dominant triad in F major; IV—subdominant triad in C major. This the student will find substantiated when he studies harmony—with nothing to unlearn!

When the child comes to staff notation, he will find his Absolute System corresponding to the letter names of the staff degrees. Now the second, third, and fourth lines of the treble staff will be *ga, be, da* or chromatic modifications thereof, depending upon the key—but always G, B, D in all keys! The sharp or flat inflections he must learn anyway

1937 YEARBOOK

One of the most valuable and practical volumes dealing with music education ever printed. These pages include material dealing with every phase of school, college and community music. Price \$2.50. (\$1.75 to members of the M.E.N.C.)

M.E.N.C.

64 E. Jackson Blvd., Suite 840, Chicago

TWO EDUCATIONAL AND ENTERTAINING OPERETTAS



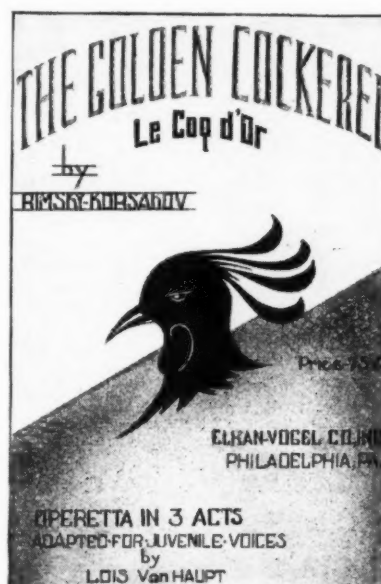
"Orpheus"

by
GLUCK

Adapted from
the
Original Score
by

Lois von Haupt

80c



"The Golden Cockerel"

(Le Coq d'Or)

by
RIMSKY-KORSAKOV

Adapted by
Lois von Haupt

75c

A classical operetta in three acts, admirable for Junior High Schools, employing five principals, chorus of mixed voices or unison, with ballet. Vocal score, piano accompaniment with full directions.

This famous opera-ballet can be used for Upper Grades or Junior High. It is in three acts, with four principals, chorus in unison or two-part harmony, and dances. Vocal score, piano accompaniment with full directions.

ELKAN-VOGEL CO. Inc.

1716 Sansom Street

Philadelphia, Pa.

The Preparatory Instructors

are written in a scientific, attractive, and modern manner for the very young student. The correct fundamental principles of playing each instrument can be efficiently taught by their use.

The playing principles advocated have been carefully selected from the methods used and taught by leading artists and teachers. The adaptation of these principles to the needs of young students has been very carefully planned to coincide with the most accepted modern pedagogical methods.

Note and Time Copy Book , Moore and Sieg. For instrumental and vocal classes.....	.15
Flute and Piccolo Instructor , Book I, Moore and Sieg....	.35
Clarinet Instructor , Book I, Moore and Sieg. Entirely below the "break." Charts for both Boehm and Albert systems .....	.35
Clarinet Instructor , Book II, Moore and Sieg. Above and through the "break".....	.35
Cornet (Trumpet) Instructor , Book I, Moore and Sieg....	.35
Alto Instructor , Book I, Moore and Sieg.....	.35
French Horn Instructor , Book I, Moore and Sieg.....	.35
Trombone Instructor , Book I, Moore and Sieg.....	.35
Baritone Instructor (Bass Clef), Book I, Moore and Sieg. .35	
Baritone Instructor (Treble Clef), Book I, Moore and Sieg. .35	
Bass Instructor (BB \flat and E \flat) Book I, Moore and Sieg....	.35

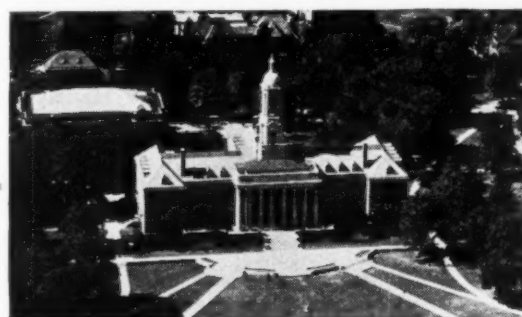
The instructors for Cornet, Baritones, Trombones, and Basses are so arranged that they can be used for unison drill in mixed classes of the above instruments.

Parade Instructor, Moore and Kraft..... .15

Published by

APPLETON MUSIC PUBLICATIONS, Inc., APPLETON, WIS.

May be obtained from any dealer



THE PENNSYLVANIA STATE COLLEGE

Institute of Music Education

June 27 to August 5

Students may fulfill certification or degree requirements through courses in voice, piano, organ; string, woodwind, and brass instruments; theory, methods, harmony, music appreciation, sight reading, choral conducting, and orchestra conducting.

Expenses Moderate

Work of graduate level in interpretation, free composition, musical literature of the modern period, advanced conducting, and pedagogy of theory

Ideal for Summer Study and Recreation

For further information or bulletin address:

Richard W. Grant, Director
Institute of Music Education

THE PENNSYLVANIA STATE COLLEGE
STATE COLLEGE, PENNSYLVANIA

ARMCHAIR GOSSIP

By E. S. B.

OF MEN AND MUSIC¹, the new book from Deems Taylor's pen, is presented by the author not as anything so ambitious as a "message", but as a collection of observations giving a point of view long held by him, namely, that

"Behind every musician lurks a man, who is fully as interesting as the trade he follows; that music is written for our enjoyment, and only incidentally for our edification; and that many a potential music lover is frightened away by the solemnity of music devotees. They would make more converts if they would rise from their knees."

Deems Taylor occupies a high place in American music, as composer and lately as music commentator. With a large part of his viewpoint, musicians and lovers of music will heartily concur; particularly will they agree that there has been an overdose of putting music on a lofty pedestal where one must worship with salaam and bated breath.

A more reasonable and wholesome attitude toward the art is deeply to be desired. But there is danger that in rising from obeisance we may fall into another exaggerated position equally deplorable. A happy mean is to be sought in this business of "humanizing" the masters, lest emphasis be placed on the man rather than on his music.

The true music lover is not unduly startled to learn that the greatest genius is often a sorry specimen as a human being. Nature strikes a balance, one way or another, and one is not overwhelmed to find this law operating among composers as elsewhere. Occasionally, knowledge of the man brings a fuller understanding of his art; always our hearts are torn with pity for his weaknesses.

But are the weaknesses to be dwelt upon? Like the deformities of a loved one, it seems better that they should not be flaunted in the marketplace, to be gaped at by strange, unsympathetic eyes. Therefore one regrets that Deems Taylor sees fit to open his book with a chapter introducing Richard Wagner to his readers as *The Monster*, and proceeds to set down every ugly fact that history permits.

It is not news that Wagner was considerably short of perfection in his human relationships. But (and Mr. Taylor himself says this) what does it matter? What is gained by writing even one chapter stressing his shortcomings? *The Monster* seems hardly a fit title for any essay on the creator of *Tristan* and the *Ring*.

It is impossible to believe that the author consciously meant to cater to the current appetite for sensationalism, although in a lesser man one might surmise with some justification that he had an eye on sales appeal.

Mr. Taylor does, of course, grant Wagner the attributes which are his claim to immortality, and does it graciously indeed. *Of Men and Music* is tremendously worth reading. In discussing Debussy's *Pelleas and Melisande*, for

example, the author touches a high point of perception and charm.

The very superiority of the book as a whole serves to enhance the unpleasant effect of the opening chapter, which strikes a jarring note at the outset. If that is the author's intention, he has succeeded admirably.

THE MIDWINTER STRUGGLE to keep upright on icy sidewalks is a reminder of Irvin Cobb's brief treatise on dachshunds. Author Cobb endorses the phrase coined by a mathematical sharp, who described a dachshund as half-a-dog high and a dog-and-a-half long. Precisely, if one may say so, the right proportions for maintaining balance on icy streets.

Mr. Cobb figures that the breed was produced by crossing a rat terrier with a German compound verb. Perhaps some Burbank-Einstein will discover a way to cross the human animal with the ubiquitous ski, thereby winning the plaudits of a bruised and shaken populace. And, incidentally, giving the ski something to do beside clutter up the news reels.

THERE ARE a few two-car families, despite the New Deal. Comes news of an automobile mixup involving a pair of motor cars, the drivers of which prove, upon examination, to be related. They are, in fact, man and wife, each owning a self-propelled vehicle. Not capitalists—just WPA workers, it was later revealed, leading the more abundant life.

MAURICE RAVEL is gone, but he leaves the essence of himself, distilled in the fashion best suited to his nature. *Daphnis et Chloe*, *Rhapsodie Espagnole*, *Le Tombeau de Couperin*—these are left for our enjoyment, and even the *Bolero*, the name of which causes eyebrows to lift in certain quarters because of its wide popularity. "Lowbrow," they call it, "liked by all sorts of ordinary persons."

Is it such a calamity that an important composer should write something so compelling, so captivating, that it reaches the understanding of more than the few precious ones who hesitate to approve anything short of the Ninth Symphony?

All honor to Monsieur Ravel for his greater works. All honor to him likewise for giving the so-called common man a taste of his fascinating art. And what a surprise if the *Bolero*, like Bizet's *Carmen*, should survive for posterity long after many of its blood brothers are forgotten.

ONE CANNOT SUPPRESS the thought that there is something significant in the news that the one-time Joseph Pulitzer yacht *Liberty* (called *Liberty*, *Ha Ha* by Mr. Pulitzer's slave-driven male secretaries) has been sold for scrap and will soon be dismantled. What price *Liberty*? (ha ha.)

YERKES OBSERVATORY astronomers have located a star nearly as large as our entire solar system. Samuel Goldwyn is probably busy this very instant drawing up a contract.

WHOEVER MISSES READING Gerald Johnson's, *A Little Night Music*, denies himself a treat of the first water. The author is a journalist of some consequence, but it is as an amateur flute-player that he approaches his subject.

"What the world needs," avers Mr. Johnson, "is more bum music." He boasts "no desire to do good"; his intent is to "sing the ruthless amateur, the loud and unabashed amateur . . . who plays music for no good purpose, but solely to the base and sordid end of having a grand time."

"I submit," he says, "that a man, and especially an American, who makes his living doing something that he can do fairly well may improve the taste of life appreciably by choosing for his hobby something too difficult for him ever to do expertly . . ."

Of his teacher, formerly flutist with Sousa: "His notion is that the only way to play a flute is to play it well, which is admirable, no doubt, in a professional, but made him forever incapable of comprehending, or even visualizing, my goal, which was merely to play it some way . . ."

Of amateur ensemble playing: "Even in our ensemble minor miracles do occur now and then. Not an evening do we play together without playing a few measures correctly. And the delighted surprise that this occasions is an emotional experience denied to real musicians. They may feel the delight, but it is not accentuated by surprise. . . ."

Of the Art of Coming In: "For the incorrigible amateur, alas! there is danger in being right; for the amateur who comes in solo, squarely and truly, clearly and cleanly, right on the pitch, and right on the beat, in his astonishment is likely to miss the next two notes altogether . . ."

With all its entertaining quality, the book has an undercurrent of genuine awareness of the value of music as a precious possession in a changing world.

"While he [the amateur] sees with utter clarity the limits of his own ability . . . he can, and usually does, preserve a childlike faith in the magic of music. His own performance is merely sport, but music is not sport . . . I dare to think that it is a gracious gift that enables the musician, in the midst of drab confusion, yet to believe in a magic that can bring order and beauty into the world. . . ."

TEMPERAMENT takes odd shapes. Motion-picture star, Jean Arthur, is reported suffering from nervous exhaustion. (Query: from doing what?) Her present dislike of company is so violent that she goes to bed when her husband invites guests for dinner. Lucky girl! Non-star wives have to look pleasant and open another can.

THERE IS A GREAT POTHER these days about how to make friends. Upton Close says that, so far as he is concerned, the trouble with Dale Carnegie's tried and tested rules for making friends and influencing people is that to follow them would make him hate himself.

¹ *A Little Night Music* by Gerald W. Johnson; drawings by Richard Q. Yardley. Harper & Brothers, New York, N. Y. \$1.50.

¹ *Of Men and Music* by Deems Taylor. Simon & Schuster, Inc., New York, N. Y.



Now is the time for Bach

33 1/3%
Price reduction on Bach works in
the Breitkopf & Härtel edition
of orchestra music

Achieve BACH with your orchestra

There was a time when the acquisition of a Bach work seemed an extravagance musically and financially speaking. Musically because neither players nor listeners were attuned to the music of the classical masters, and financially because the purchase of only one Bach work meant a serious inroad into the music budget.

But times have changed

Bach's music has come to be recognized and appreciated as the foundation of all music. It is no longer regarded solely as musical fare for the discerning few.

Prices are now within range

33 1/3% is the reduction that is now applied to all prices of Bach works in the famous, unrivalled Breitkopf & Härtel edition of orchestra music. Scores that were \$2.25 now sell for \$1.50, and 30c parts have been reduced to 20c, etc. This brings prices within budget limits and will enable you to make Bach the backbone of your program.

Herewith a list of the favorite Bach works, but remember the 33 1/3% reduction applies to all. Complete list on request.

A partial list of Bach works at reduced prices

SUITES (OVERTURES)		Score	Parts each
SUITE (OVERTURE) IN B MINOR for 2 Violins, Viola, Bass and Flute. Piano part (Cembalo) arr. by M. Reger \$-.75 (6 parts) (BW. 2).....		\$1.50	.40
SUITE (OVERTURE) IN D for 2 Violins, Viola, Bass, 2 Oboes, 3 Trumpets and Kettle-drums. Piano part (Cembalo) arr. by M. Seiffert -.75 (11 parts) (BW. 3)		1.50	.20
BRANDENBURG CONCERTI			
BRANDENBURG CONCERTO NO. 1 in F for Concert Violin with acc. of 2 Violins, Viola, Violoncello, Bass, 3 Oboes, Bassoon and 2 Horns. Piano parts (Cembalo I/II) arr. by M. Seiffert, each -.75 (13 parts) (BW. 5).....		1.50	.20
BRANDENBURG CONCERTO NO. 2 in F for Concert Violin, Flute, Oboe and Trumpet with acc. of 2 Violins, Viola and Bass or Cello, Piano part (Cembalo I/II) arr. by M. Seiffert -.75 (10 parts) (BW. 6)		1.50	.40
BRANDENBURG CONCERTO NO. 3 in G for 3 Violins, 2 Violas, 3 Cellos and Bass. Cembalo part by M. Seiffert -.75 (10 parts) (BW. 7)		1.50	.20
BRANDENBURG CONCERTO NO. 4 in G for Concert Violin and 2 Flutes with acc. of 2 Violins, Viola, 2 Cellos and Bass. Piano part (Cembalo) arr. by M. Seiffert \$-.75 (9 parts) (BW. 8).....		1.50	.40
BRANDENBURG CONCERTO NO. 6 in B flat for 2 Violas, 3 Cellos and Bass. Piano part (Cembalo) arr. by M. Seiffert \$-.75 (6 parts) (BW. 9).....		1.50	.40

PIANO CONCERTI		Score	Parts each
CONCERTO IN D MINOR with acc. of 2 Violins, Viola, Cello and Bass. (Piano & 5 parts) Cadenza by Reinecke \$-.40. (BW. 10.) Solo part \$-.75.....		\$3.00	.40
CONCERTO IN A with acc. of 2 Violins, Viola, Cello and Bass. (Piano & 5 parts) (BW. 13.) Solo part \$-.75		1.50	.20
CONCERTO IN D for Piano, Flute and Violin with acc. of Violin, Viola, Cello and Bass. (Brandenburg Concerto No. 5) (Piano \$1.50, Flute and Violin solo each \$-.40 and 4 parts) (BW. 18.) Solo part \$-.75		1.50	.40
CONCERTO IN C MINOR with acc. of 2 Violins, Viola, Cello and Bass. (Piano I, II & 5 parts) (BW. 19), each solo part \$-.75.....		1.50	.20
CONCERTO IN D MINOR with acc. of 2 Violins, Viola, Cello and Bass. (Piano I, II, III & 5 parts) (BW. 22), each solo part \$-.75.....		3.00	.20
CONCERTO IN C with acc. of 2 Violins, Viola, Cello and Bass. (Piano I, II, III & 5 parts) (BW. 23), each solo part \$-.75.....		3.00	.40
CONCERTO IN A MINOR with acc. of 2 Violins, Viola, Cello and Bass. (Piano I, II, III, IV & 5 parts) (BW. 28), each solo part \$-.75.....		1.50	.20
VIOLIN CONCERTI			
CONCERTO IN E with acc. of 2 Violins, Viola and Bass. Piano part (Cembalo) arr. by M. Reger \$-.75 (Violin & 4 parts) (BW. 25), solo part \$-.75.....		1.50	.40
CONCERTO IN D MINOR for 2 Violins with acc. of 2 Violins, Viola and Bass. Piano part (Cembalo) arr. by M. Seiffert \$-.75 (Violin I, II & 4 parts) (BW. 26), each solo part \$-.75.....		1.50	.20

SCORES ONLY WILL BE SENT ON APPROVAL

ASSOCIATED MUSIC PUBLISHERS, INC., NEW YORK
25 West Forty-fifth Street

DePaul UNIVERSITY CHICAGO

THE SCHOOL OF Music

Summer Session
June 20 — July 29

Accredited courses in Music Education, Choir Training, Band and Orchestral Instruments, Piano, Violin, Voice, Cello, Organ, Theory and Composition.

Bachelor and Master Degrees in Music and Music Education, Bachelor of Philosophy Degree in Music.

**A Professional School With
University Prestige**

A Faculty of National Reputation

The course in Public School Music is designed to train the prospective teacher of music in the schools to meet the requirements of the Boards of Education in various states.

Address Registrar for Bulletin

DePAUL UNIVERSITY
Room 408 - 64 E. Lake Street Chicago, Ill.



**JOIN THE PARADE
TO BETTER MUSIC**

WITH
**MARTIN
HANDCRAFT
INSTRUMENTS**

NEW MARTIN CATALOG

Just off the press—you've never seen
anything to equal it! Send for **FREE**
copy of this beautiful book **TODAY.**

MARTIN
BAND INSTRUMENT CO.
ELKHART • • • INDIANA

The Journal Readers' Forum

On Tests

THE October (1937) MUSIC EDUCATORS JOURNAL contained an article by James L. Mursell that had the same effect on me as the sad (?) news that his mother-in-law had passed to her reward had on the Irishman. "Don't make me bust me lip grinnin'." Amen to all that Mursell says.

Of course I am a little biased, as some years ago I was adjudged wholly lacking in musical ability when I, with several hundred others, took the pitch test. It is a gay tale, and too bad there is not room to tell it here. The old stagers who were present will not need to be told.

A few years ago, I was asked to try out another test. We bought fifteen hundred of them and went to work. I will not relate what test it was. We did it exactly as it was outlined and our results changed the norms very considerably, but that was not what I set out to tell.

For years I had said that if someone would invent a test for Gumption I would gladly use it, and to prove it here is one on me. It is hard to stand up and relate to a guying world how dumb one has been. It gets easier with age, however. So here it is.

Knowing that teachers sometimes get hold of a test and, with one hand on the doorknob, drill their pupils in advance, we decided to give the regular music teacher (in the forty-five rooms we tested, the music was taught by the regular grade teacher) something to do while the test was being administered by the supervisor. Not a teacher was allowed to see one of these tests.

While the test was going on, the grade teacher sat at her desk and drew a diagram of her class in the regular music seating. She placed each name in its appropriate square and marked each pupil as she thought proper from her personal knowledge. The tests were then collected, the teacher's diagram included.

After many sad hours of "totting" up totals, percentiles, and other things (I hear they have machines for this now), the naked fact stood forth that in almost every case the teacher's marking was identical with the finding of the test.

It then wormed its way slowly into my bemused intellect that we had been using every day for years the very best music test so far devised. The individual singing carried on in every class every day told what the test did, and more besides. It also tested gumption. The pupil, with ability and gumption combined, sat in the back of the row which graded down to the poorest in front. It was as plain as many noses, and we had never thought of it before. It was a test the pupil applied to himself every day and was not something sprung on him at dismal and unexpected intervals. Besides, "It don't cost nothin'."

I forgot to mention that it was the chairman of the Test Committee of the Research Council who asked me to do this, as I was on his committee. I was then serving my second stretch as a member of the Council (I have since been relegated to oblivion for laziness). I demurred, but he said he wanted a doubter on his committee. He certainly got one.

Several weeks later, I appeared at the Council with those fifteen hundred tests

and publicly thanked the chairman of that test committee for making me clarify my notions of tests. I laid the results before the Council and loudly announced that I was through with tests. When the teacher knows the answer beforehand, why spend ten cents each and hours of toil to find it out again? Never again for me.

Others, from a nearby university whose name is withheld, test some of our music classes occasionally with various tests. It is a little hard on the children but I allow it, if they wish to use their time that way. However, I have noticed a marked reticence in regard to the results obtained.

Let it also be added that I am not hostile to tests if they do it, and I heartily echo Mursell's final thoughts on tests. We should work on them and get one that will really do the business. But let me repeat that I will have to be shown a far better test than the one we use every day in every class: *individual singing and playing*. If you have not tried this one right along and watched its results, do it. You will like it.

There are several other joyous tales on music tests and other tests still in my system. If sufficiently urged, I might part with them.—T. P. GIDDINGS, *Supervisor of Music, Minneapolis (Minnesota) Public Schools.*

Adult Music Activities in Trempealeau County, Wisconsin

WALT WHITMAN's dream of the singing mechanic, the carpenter, the mason, the boatman, the deck hand, the shoemaker, the hatter, the woodcutter, and the ploughboy is a little nearer to its realization, because America, particularly rural America, is interested in adult music education.

An illustration of the adult music movement is provided by the Homemakers Clubs, of about nine hundred members, in Trempealeau County, Wisconsin. Forty singers were chosen from these groups, approximately one singer from each, for the purpose of forming the Homemakers Chorus of Trempealeau County, an organization which traveled more than 150 miles to sing on the program of the North Central Music Educators Conference in Minneapolis, last April. Among the numbers included on the program for this occasion were "Medley from the South" by Pike; "The Dawn Is Breaking" by Parlow; "Narcissus" by Nevin, arranged by Martell; "Stealing O'er the Golden West" (Alsatian melody), arranged by Mossat.

Of course, one could hardly expect to find the finish and artistry in the singing of such a group that one would find in that of organizations meeting every day for practice. However, the difficulties met and overcome by this group in their efforts to rehearse even on the small scale that they did during the winter months is certainly a mark of their devotion to music. It was difficult to arrange rehearsals because of the weather and road conditions, and the chorus was able to have but four rehearsals during the three months prior to its appearance on the Conference program. Nevertheless, they made a day of it each time, starting at half past ten o'clock in the

morning and continuing until about half past three. Furthermore, they did their farm work before coming, and they brought their lunches with them.

Indeed, adult music education offers a great opportunity for service. If each supervisor could put an hour or two a week into the directing of some adult music organization, he would find himself in closer contact with his community, and also he would be assisting his graduates to orient themselves into community life by helping them to carry over into adult life the teachings of their school days. The community, too, could not but feel more strongly the value of music in the school curriculum. — **THOMAS ANNETT, Head of the Music Department, State Teachers College, La Crosse, Wisconsin.**

Opera and Operetta in High School

HAVING been a member of the Music Educators National Conference for several years and having attended the National convention in New York and the Eastern in Buffalo, I am very much interested in the many discussions of present-day trends in public school music. It has seemed to me that one phase of music for our high school students which has been neglected, at least in these discussions, has been that of opera and operetta. I am not advocating the use of the type of operetta which is of little or no musical value, but rather those of Gilbert and Sullivan, Victor Herbert, etc., which it seems to me should play an important part in the musical life of our high schools.

I am aware of the arguments against attempting these in high school, such as immature voices, high expense, interference with the school academic program, etc., but I have found through my own experience that the advantages far outweigh the disadvantages in bringing these operas to the student body and community, and I believe there can be no bigger boost to the music department itself than the bringing together of the chorus and orchestra, with the rest of the department backing it up with ticket sales, and the discovering of vocal and dramatic ability which a project of this type engenders. — **PAUL M. KING, Director of Music, Amherst Central High School, Snyder, New York.**

In-and-About Club News

CONTINUED FROM PAGE 50

In-and-About Boston

▲ A CHORAL clinic was the featured event of the February 5 meeting of the In-and-About Club. Haydn M. Morgan, of Newton, was the conductor. At the final meeting, April 9, the program will be something in the nature of a radio interview. Election of officers will take place at that time. — **Enos E. Held, President.**

In-and-About Tulsa

▲ THE JANUARY 15 meeting of the Club was held at the Junior League Tearoom, with a goodly number of school principals as guests of honor. Margaret Ogelsby was chairman of the program committee. Elizabeth Griffith presided at the meeting.

The life and works of Handel was the theme of the February 5 meeting. James L. Waller was chairman of the program committee. — **Mildred Hughes, Recording Secretary.**

New PUBLICATIONS

by the H. T. FitzSimons Company

AN AMERICAN EDITION

of distinguished contemporary British choruses

1044	I Love My Love, S.A.T.B. (Irish Air).....arr. by G. Ronald C. Holden	.15
1045	Life's A Dream Worth Dreaming, S.A.T.B.....Alfred Hollins	.15
3051	Invocation To Peace, Unison or Two Part.....Robert McLeod	.12
3052	The Flowers O' The Forest, S.S.A. (Irish Air) arr. by Hugh Robertson	.12
3053	In Pride of May, S.S.A.....C. E. Miller	.15
3049	The Snow, S.S.A.....Robert McLeod	.15

1938 RELEASES

by Outstanding American Composers

1046	Where Corals Lie, S.S.A.T.B.B.....Gardner Read	.15
4053	O, For A Thousand Tongues, T.T.B.B.....arr. by Emil Soderstrom	.15
4052	I Dream of Jeannie, T.T.B.B.....arr. by Emil Soderstrom	.15
4054	Song of The Tinker, T.T.B.B.....W. B. Olds	.15
1043	Song to A Tree, S.A.T.B. (also T.T.B.B.).....A. W. Buchhauser	.15

TWO NEW WORKS FOR BAND

by HAROLD M. JOHNSON

WITH PIPES AND DRUMS

A collection of very easy pieces for beginners' band.

Indispensable "first program" material.

Full band instrumentation.

Price Each Book 30c.

Piano-Conductor 75c

THE PENDRAGON

A delightful overture for band in the classical style. Not difficult.

Price Full Band \$2.00

Send for your "approval" selection NOW.

H. T. FITZSIMONS COMPANY

23 East Jackson Boulevard, Chicago, Illinois

Write me about that position you want or better still

See me at the Convention, and let's talk about your next position

Write for our new Registration Forms

CLARK-BREWER TEACHERS AGENCY, Music Dept.

C. E. Lutton, Mgr.

64 E. Jackson Blvd., Chicago, Ill.

In-and-About Indianapolis

▲ THE Arthur Jordan Conservatory recreation room accommodated the Club members at their December and February meetings. Ethel C. Scofield, physiotherapist at the James Roberts School for Crippled Children, and Edward B. Birge, of Bloomington, respectively, were the speakers on these occasions. At the February meeting, an instrumental clinic, under the chairmanship of Ralph W. Wright, was provided for the purpose of reading new music. Among the guests was Harold Triggs, new head of the piano department of the Conservatory.

A band clinic is tentatively scheduled for the next meeting, which will be held March 19 at the Conservatory.

The Fifth Indiana Male Chorus Festival will be held May 14, under the sponsorship of the In-and-About Club. The festival city is yet to be determined. Six chorus groups have already enrolled, and it is expected that the number will increase to eight or ten before the closing date. A list of the numbers chosen for performance and other information

concerning entrance requirements are obtainable from Harold E. Winslow, 5354 Julian Avenue, Indianapolis. — **LOUISE E. SWAN, Publicity Chairman.**

In-and-About Detroit

▲ A SOCIAL at the Collegiate Club in the form of a dinner party, followed by cards or dancing instead of the customary after dinner speeches, comprised the January meeting of the Club. The dinner music was provided by the Cass High School Harp Ensemble, and the community singing was led by President Roy Parsons. — **PAULINE GILLET OTTINGER, Publicity Chairman.**

In-and-About Southern Vermont

▲ A FOLK CLINIC was the feature of the December meeting of the Club which was held in Brattleboro. Andronike J. Mekelatos, of Winchendon, Massachusetts, demonstrated the organization of folk groups. The club has the honor of having as a member Cerolles Spaeth Hauschka, sister of Sigmund Spaeth. — **DORIS HARTWELL, Secretary.**

SAXETTE

*The Successful
Pre-Band and
Orchestral Class
Instrument.*

SAFE FOR EAR TRAINING

The only end-blow flute-type
instrument

IN TUNE

Foundation to many of the
Nation's best School Bands.

Write for Literature



SAXETTE CO.

Delaware, Ohio

Better
YOUR PERFORMANCE
WITH THE FINEST...
A Pedler
Clarinet or Flute

THE PEDLER CO.
ELKHART, INDIANA

Custombuilt CLARINETS & FLUTES

HIGHEST RATED IN UNITED STATES

**MUSIC PRINTERS
AND
ENGRAVERS**

SINCE 1906
+ WORK DONE BY ALL PROCESSES +
+ ESTIMATES GLADLY FURNISHED +
+ ANY PUBLISHER OUR REFERENCE +

**RAYNER
DALHEIM & CO.**
2054 W. LAKE ST., CHICAGO.

Notes from the Field

Michigan. The Michigan public school instrumental music festival, sponsored by the Michigan School Band and Orchestra Association in cooperation with the School of Music of the University of Michigan, will be held in Ann Arbor. The solo and ensemble events are scheduled for April 29; the band and orchestra festival for April 30.

The festival committee are: Dale C. Harris, Pontiac; Joseph D. Wyman, Mason; William Champion, Ann Arbor; Robert Magor, Berkley; Cleo G. Fox, Kalamazoo; King Stacy, Lansing; Merwyn Mitchell, Grand Rapids.

The local committee, representing the University of Michigan and the Ann Arbor public schools, are: William D. Revelli, William Champion, Lee Christman.

All correspondence concerning the festival events should be addressed to Dale C. Harris, Board of Education, Pontiac.

New officers of the Association are: President—Dale C. Harris, Pontiac; Vice-President—King Stacy, Lansing; Secretary-Treasurer—W. R. McIntire, Lansing.—W. R. McIntire, Secretary.

New York. The Westchester County band clinic, which was held at White Plains under the sponsorship of the Westchester County Music Educators Association and directed by William D. Revelli, was unusually successful, according to a report received from Arthur F. A. Witte, general chairman of the clinic. Participating in the program were the New Rochelle Elementary School Band, Harry F. Haigh, conductor; Bernard B. Nye, director of music; Mt. Kisco and Katonah Junior-Senior High School Band, Victor V. Salvo, conductor; White Plains Senior High School Band, Joseph Dale Diehl, director of music and conductor; Alta J. Colby, associate conductor. With the cooperation of the directors of other Westchester County school bands, the White Plains organization was augmented to symphonic size by selected players from Elmsford, Katonah, Mamaroneck, Mt. Vernon, New Rochelle, Port Chester, Scarsdale, Tarrytown, and Yonkers. Officers of the Westchester County Music Educators Association: President—George E. Hubbard, Scarsdale; Vice-President—Florence H. Schott, White Plains; Secretary—Carl E. Licht, Mt. Vernon; Treasurer—F. Colwell Conklin, Mamaroneck.

Western New York. The date of the Western New York Music Festival has been changed from April 25-29, as previously announced, to April 4-8. It will be held in Fredonia, under the sponsorship of the State Normal School, Fredonia, with Francis H. Diers as chairman.

Virginia. At the thirty-first annual convention of the Virginia Education Association, held in Richmond, the Music Section had as guest speaker M. Claude Rosenberry, state supervisor of music in Pennsylvania, whose topic was "The Need for Cooperative Effort Among Music Teachers." The program also featured a panel discussion, the theme of which was "School Music Problems in Virginia Schools." Participating in the panel were the following: Gilbert F. Curtis, Woodstock; Robert Griffey, Roanoke; Adah Straus, Hampton; Arthur J. Lancaster, Portsmouth; Paul R. Saunier, Richmond; Alice Humphrey, Holland; Ella M. Hayes, Newport News; Florence Booker, Arlington; R. Ernest King, Norfolk. Music was provided by a wood-wind ensemble, directed by William T. Sinclair, and the John Marshall High School A Cappella Choir, Charles Troxell, conductor. Walter C. Mercer presided.

Rhode Island. The All-Rhode Island High School Orchestra of 150 players will be presented in concert April 9 in Providence, under the sponsorship of the Rhode Island Music Education Association, according to George S. Chase, president of the Association. Assistant Director of Music Edward J. Grant, of Providence, will conduct. Details concerning the choral festival program, of which Gertrude Caulfield is chairman, will be announced later.

Illinois. The state and district contest dates announced by the Illinois School Band Association for 1938 are as follows. March 26—district high school contest; April 2—district grade school contest. April 28-30—state high school contest, to be held in Champaign; May 13-14—state grade school contest in Bloomington. Host cities for the district events will be announced later.

Officers of the Association: President—H. N. Finch, Highland Park; First Vice-President—F. C. Kreider, Collinsville; Second Vice-President—Allen Elmquist, Rockford. Secretary-Treasurer—H. S. Frederick, Paxton. Mr. Elmquist is also chairman of the grade school division.

Texas. The third annual state band clinic and the second annual state orchestra clinic was held February 4-5, in Fort Worth, under the auspices of the Texas School Band and Orchestra Association. Speakers: Harold Bachman, of the University of Chicago; Mark H. Hindsley, of the University of Illinois; Ralph E. Rush, of Cleveland Heights, Ohio, and others. Otto Zoeller, 1139 Rigsby Avenue, San Antonio, was organizing chairman of the clinic orchestra and bands.

New Hampshire. Because of conflicting school activities, the date of the New Hampshire State Festival has been changed to May 13 and 14. It will be held in Nashua.

Georgia. Sponsored by the Department of Music of the Georgia Education Association, the In-and-Out Atlanta High School Orchestra made its first appearance at the Erlanger Theater, in Atlanta, January 29, under the direction of Joseph E. Maddy. The orchestra, which numbered more than a hundred girls and boys, was assisted by a chorus of about one hundred singers from the high schools of the city. The proceeds from the concert will be used to purchase instruments and to provide several summer camp scholarships.

The coming months will be eventful for music education groups in Georgia; for, according to Edna L. Whitmore, president of the Department of Music of the Georgia Education Association, January will mark the organization of the first In-and-Out Atlanta Music Educators Club; February, a meeting at Milledgeville to discuss the affiliation of the Department of Music with the National Conference; March, the district contests, April, the state finals, to be held in Milledgeville, as well as the appearance of the Georgia All-State High School Chorus and Band at the annual meeting of the Department of Music, held in conjunction with the meeting of the Georgia Education Association, in Atlanta, April 14 and 15.

Answers to Music Intelligentsia Test (Page 44)

- (1) Sullivan (1842-1900). (2) Haydn (1732-1809). (3) Rimsky-Korsakow (1844-1908). (4) Rimsky-Korsakow. (5) Gluck (1714-1787). (6) Martha (Flotow). (7) Liszt (1811-1886). (8) Shostakovich (1906). (9) Griffes (1884-1920). (10) Debussy (1862-1918).

Maine. The Maine Music Supervisors Association has elected the following officers for the current year: President—Leland Whipple, Auburn; Vice-President—Ethel M. Edwards, South Portland. State music events are announced as follows: May 7—Eastern Festival at Dexter, Mary Smart, chairman. May 14—Western Festival at Kittery, David Kushious, chairman.

Wisconsin. The tenth annual Western Wisconsin Music Festival will be held in La Crosse, April 9, under the auspices of the Western Wisconsin Music Festival Association. In charge of the participating groups are: Choral—Velma Ruth Selander, Viroqua; Band—Victor Olsen, Westby; Orchestra—Byron D. Jones, La Crosse. Officers of the Association: President—B. L. Greenfield, Viroqua; Secretary—Thomas Annett, La Crosse.

Joliet, Illinois. Celebrating the twenty-fifth anniversary of A. R. McAllister as conductor of the Joliet Township High School Band, some eight hundred citizens of Joliet assembled at a testimonial dinner January 5. The event was sponsored by the Band Parents Association and the alumni of the band. Friends of Mr. and Mrs. McAllister from all parts of the United States were present or were represented by messages of esteem and congratulation. J. M. Thompson, former supervisor of music in the grade schools, was toastmaster. Among the speakers were Mayor George T. Jones, Senator Richard Barr, A. A. Harding, Frank Simon, Herbert Spencer—a member of the school board which had part in the founding of the band a quarter of a century ago, Superintendent W. W. Haggard, and Dr. George W. Young, President of the High School Board.

Wheeling, West Virginia. The work of the newly organized Tri-State Music Association, Inc., is now well under way, according to a front-page story appearing in the October edition of the Wheeling News-Register, Wheeling, West Virginia. Antonio Modarelli, conductor of the Wheeling Symphony Society, is director of the Association, and serving on the board of trustees are many men and women long identified with the professional, business, and industrial life of the community. The Association has as its purpose the encouragement of music over the entire tri-state area of Ohio, Pennsylvania, and West Virginia.

Financially guaranteed for a period of three years by public-spirited citizens, the organization has launched a year-round musical program for the tri-state district, which, during the winter months, will include specialized group instruction in the public schools and concerts by instrumental ensembles as well as by choral groups; the organization of new orchestras and bands, as well as vocal ensembles, composed of persons not having sufficient experience to become members of the major organizations already functioning; provision for the awarding of scholarships to deserving students, etc. During the summer months, the facilities of Oglebay Park will be used for the continuation of the music activities planned.

The Association enjoys the whole-hearted cooperation of Oglebay Institute and the enthusiastic support of all existing musical organizations in the area, including the Wheeling Symphony Society, the Community Music Association, the Ohio Valley Music Educators Association, and many others.

With such an auspicious beginning, the success of the project seems definitely assured.

Mildred McManus, formerly a member of the faculty of the Kitsilano Junior and Senior High School in Vancouver, British Columbia, is now teaching at the Provincial Normal School, Vancouver.

Still going strong ~

THE UGLY DUCKLING

Cantata for two-part chorus (sopranos and altos) with accompaniment for piano or orchestra, by

GRANVILLE ENGLISH

A bright and humorous setting of the old fable of the ugly duckling who, after all its persecutions, turned out to be a beautiful swan. No solos. An excellent commencement cantata.

Price 50 cents

Send for an approval copy, postpaid

THE H. W. GRAY CO., Inc.

Sole Agents for NOVELLO & CO.

159 East 48 St., New York

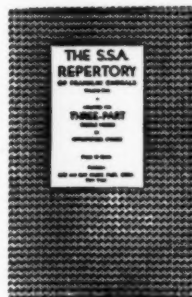
FOUR NEW FRANKLIN CHORAL BOOKS

THE S.A. REPERTORY

OF FRANKLIN TWO-PART CHORALS FOR HIGH AND LOW TREBLE VOICES
Arranged by Christopher O'Hare
Price 60 cents

THE S.A.B. REPERTORY

OF FRANKLIN THREE-PART CHORALS FOR MIXED VOICES
Arranged by Christopher O'Hare
Price 60 cents



THE S.S.A. REPERTORY

OF FRANKLIN THREE-PART CHORALS FOR TREBLE VOICES
Arranged by Christopher O'Hare
Price 60 cents

THE T.T.B. REPERTORY

OF FRANKLIN THREE-PART CHORALS FOR MALE VOICES
Arranged by Christopher O'Hare
Price 60 cents

INEXPENSIVE—AUTHENTIC—INTERESTING

Books that help solve your music problem in a moments notice. Each book contains a varied assortment of material, some original and others selected from the Works of Masters, enabling you to meet the emergency of practically any special occasion. Proper voice range throughout. The maximum effect with the minimum of difficulty. Examine these books, send for approval copies or descriptive circular.

Send for our complete catalog of choral music

WOODWIND ENSEMBLES

Outstanding works of the Masters: Beethoven—Mozart—Corelli—Tartini—Schubert—Schumann—Dvorak—Tschalkowsky—Grieg—Franck—Rimsky Korsakoff—Godard—Thomas—Gluck—Volkmann—Boccherini—Elgar—Lemare—Fibich—Our complete catalog of Ensembles for Woodwinds or Brass will be sent upon request. Send for it.

KAY AND KAY MUSIC PUB. CORP., 1658 Broadway, New York, N. Y.

MEMBER'S ORDER FORM

M.E.N.C. YEARBOOK *for* 1937

Ship to _____
NAME

STREET

CITY STATE

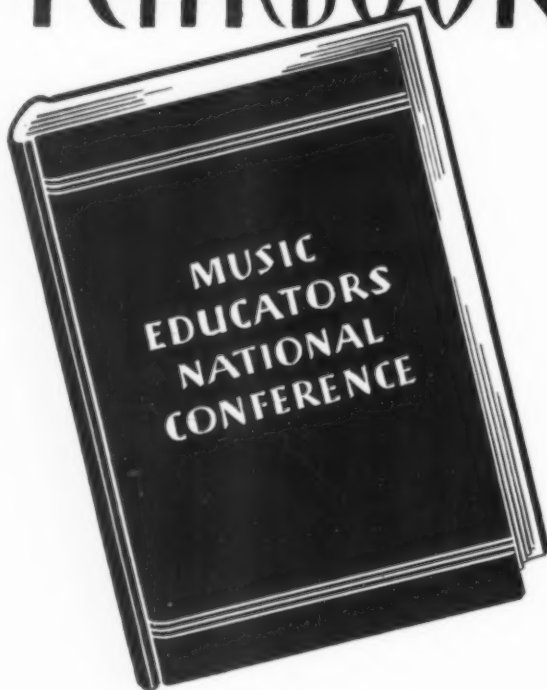
I enclose \$1.75—the member's price, and understand the book will be sent postpaid.

☐ I am a member of the M. E. N. C.

☐ I wish to become a member, and include \$3.00 for 1938 dues and Journal subscription.

Mail to Music Educators National Conference, 64 East Jackson Blvd., Chicago, Ill.

The YEARBOOK



1937 VOLUME

The major portion of the new Yearbook is devoted to papers and addresses from the 1937 biennial meetings of the Music Educators Sectional Conferences and from other sources. Contributors include leading music educators and nationally-known administrators of schools, colleges, universities and state departments of education. The volume also contains reports, resolutions, and other official material of the National and Sectional Conferences, the National School Orchestra, Band, and Vocal Associations, and the Music Education Exhibitors Association; directory of officers and committees of the United Conferences and associated organizations; roster of active, contributing and life members of the M.E.N.C.

Price \$2.50

Note: Conference members may purchase at special member's price (\$1.75). (See coupon on page 77.)

Published by the
Music Educators National Conference
64 East Jackson Boulevard, Chicago, Ill.

Three Popular Bulletins of the Music Education Research Council

Bulletin No. 17

Music Rooms and Equipment

Price 15c; 10c per copy in quantities of ten or more.

Bulletin No. 18

Music Supervision in the Public Schools

Price 15c; 10c per copy in quantities of ten or more.

Bulletin No. 19

A Course of Study in Music for Rural Schools

Price 15c; 10c per copy in quantities of ten or more.

Published by the
MUSIC EDUCATORS NATIONAL CONFERENCE
Headquarters and Publication Office
64 East Jackson Blvd. Chicago, Illinois

STANDARDS OF ADJUDICATION

Report of the Committee on Adjudication of the American Bandmasters Association, and other material pertaining to the management of and participation in interscholastic music competitions. A handbook of value to every director, and a manual for sponsors of contests.

50c postpaid

Published by
NATIONAL SCHOOL BAND ASSOCIATION
64 E. Jackson Blvd., Chicago, Illinois

EXHIBITORS' COLUMNS

Officers
Joseph A. Fischer, Pres.
Arthur A. Hauser, Vice-Pres.
Ennis D. Davis, Secy-Treas.
Members of Executive Board
Earl Hadley
Nelson M. Jansky
Robert Schmitt
Karl B. Shinkman

Music Exhibitors ARE Real Folks

BELIEVE IT OR NOT, music exhibitors are real folks! We would not make an issue of this statement if it were not for the fact that possibly you may have obtained a different idea from current movies, novels, articles in the newspapers, or from some other sources that present a much glossier picture of the music business than can be reflected by actual conditions.

Some recent motion pictures pretend to show the inside workings of a music publishing firm—glistening expanses of marble flooring; modernistic furniture; glass walls, expensive hangings, luxurious appointments, the latest in statuary; row upon row of private studios, each with its grand piano and group of intensely interested musicians trying over the latest magnum opus of some struggling young composer—a busy and prosperous scene.

Ushered in and out with considerable pomp and ceremony come the celebrities of the music world—Lily Pons, Grace Moore, Nelson Eddy, Nino Martini, etc., etc. As the doors open and close, the strains of some delicious new song are heard.

Most impressive of all is the sanctum sanctorum of the manager of the firm. He is a captain of industry, indeed—giving orders, judging manuscripts quick as a wink, making decisions which spell riches or ruin for the struggling young composer.

The manager at last is persuaded to hear the young man's work. He accepts it. It is a hit. The composer becomes wealthy; he marries the girl and they live happily ever after.

Alas! The true conditions among us music tradesmen are more prosaic.

In some ways we do not mind the suggestion of dazzling affluence; all of us wistfully imagine that sometime we will be able to present a similarly elegant front.

However, this idea that we are all extremely well off gives the impression that only our hard hearts and stern business practices prevent us from filling the world with music and making all composers and musicians healthy, wealthy, and wise.

We do our best, but we do not possess such personal magnificence, wealth, and power. We are not complaining. We manage to get along. Whether we publish music, make instruments, sell over a counter, or offer some form of music service, we all have our minor triumphs.

In fact, we live and work like most other people.

In a moment of desperation, one of our most brilliant members was heard to remark:

"You don't have to be crazy to be in the music business, but it helps."

Of course, this is an exceptional mood, but it proves the rule. Despite reports to the contrary, we are all quite normal.

As for our business quarters, two or three of us have space in a part of the city which the more impatient members of the population have passed by. It may be that old John Wanamaker is the only neighbor who stays with us. He does pretty well and so do we.

One of us has a convenient location near Broadway, but the building is no Empire State. And just around the corner from Grand Central Station you will find one of our most distinguished firms.

A few of us, indeed, have rather smart offices in Radio City.

In Boston, you will find us in a building that was once used by one of the nation's leading bicycle factories of the gay-nineties period; or you will see us busy at work in a store with a quaint New England entrance and show window, reminding of the days of Emerson and Holmes; or we will be walking out to lunch through doors which are near the theater district, and which bring us into contact with many musicians and teachers.

Along the Ohio River, we have made some rather ingenious arrangements for protecting our stock from the flood, which probably will not come again anyway.

In Chicago, most of our offices stretch along Wabash Avenue and adjacent streets, with the elevated rumbling by. In Philadelphia, our business quarters are comfortable and well stocked, and though we boast no Hollywood interiors, we make a lot of friends over the counter and via the post office, which is nearby.

In St. Louis, Kansas City, Los Angeles, San Francisco, Portland, Spokane, Seattle, Salt Lake City, Denver, Minneapolis and St. Paul, Pittsburgh, Dayton, Cincinnati, Grand Rapids, Elkhart, De Kalb, Oskaloosa, New Orleans, Detroit, and the cities along the Lake Erie shore—in fact in towns

large and small wherever we try to do a little music business—you will find that we are ordinary folks with ordinary virtues and failings.

A few of us play the cello tolerably well. Some of us would surprise you with what we can do with the flute or violin. In another field, one of us plays a sparkling game of pool and will meet all comers. One is very patient in building ship models. One has had much success organizing small instrumental ensembles, and community orchestra and singing groups, which helps the cause along. And we can organize a band of our own, on occasion!

We know that it would be impossible for you to journey about the country visiting all of us in our various home towns and places of business. That is why most of us are packing our baggage and getting ready to show our wares at the St. Louis meeting of the Music Educators National Conference, March 27-April 1. Come to the fair and meet us there!



Attention, Music Exhibitors!

**Music Dealers, Publishers,
Manufacturers, Costume Makers,
Music Tradesmen—All:**

Folks, the St. Louis meeting of the Music Educators National Conference, **March 27-April 1**, is your opportunity to meet and shake hands with your largest group of friends—the teachers and directors of music in the schools.

The Music Education Exhibitors Association (M.E.E.A. for short) is the organization which coöperates with the Conference in arranging and leasing exhibit space. Splendid facilities are available at the headquarters hotel for displaying all kinds of music materials and services. If you have not joined the M.E.E.A., **join** and inquire about exhibit space. Write our headquarters, Suite 840, 64 East Jackson Boulevard, Chicago, Illinois.

Straight from Headquarters

Research Council

MEMBERS of the Music Education Research Council met recently in Pittsburgh for further work on the complete course of study in music for the public schools, which, for several years, has been an important project of the Council. As a result of the meeting, a preliminary report concerning the content of the course and the status of its preparation, as well as a full report of other Council activities, will be given at the National meeting in St. Louis.

The Council agreed upon the following program of levels in music instruction for the elementary school: (1) Nursery school for children, three and four years of age. (2) Kindergarten and first grade, an experience level devoted to singing, playing, listening, and rhythmic activity. (3) Second and third grades, a definite program of ear training in more organized form than that presented in the previous grades. (4) Fourth, fifth, and sixth grades, a highly organized program of visual powers and controls added to the program previously begun.

It was decided that the junior high school unit—the seventh, eighth, and ninth grades—should have a program flexible and broad enough to be used in school organizations of various types: the eight-four, the six-two-four, or the six-three-three plans. In other words, the music course of study will be directed at the seventh, eighth, and ninth grades, without considering it entirely from the standpoint of the junior high school organization. Preliminary discussion was devoted to the content of required general music courses, and also to a study of such elective groups as would function profitably in these grades. The philosophy of exploration, guidance, and induction in the ways of maturity will be the basic consideration for this group, whether or not the grades are in the six-three-three plan or the eight-four organization.

In reference to the senior high school, attention was given to the needs of outstandingly talented students, and also to the needs of that large group of students who are not now served by the typical elective music offering of most high schools. Both of these groups can be well served by music education, and the Council feels that this is its basic problem.

The Council also heard a résumé of the detailed course of study being developed for the fourth, fifth, and sixth grades, under the chairmanship of Edward B. Birge.

Those attending the meeting were: Russell V. Morgan, chairman; Osbourne McConathy; Edward B. Birge; Grace Van Dyke More; Jacob A. Evanson; James L. Mursell; Edgar B. Gordon; Mabelle Glenn; Mabel E. Bray; Marion Flagg; John W. Beattie.

Amendments

▲ IT IS PROPOSED by the Executive Committee to present for consideration at the biennial business meeting at St. Louis an amendment to the constitution to establish the status of affiliated and auxiliary organizations. The provisions of the amendment will be based on the experiences gained during the past five years and will be in accordance with the arrangements now in effect with affiliated state music education associations, In-and-About clubs and the four national auxiliary organizations. The proposed amendment will in effect simply recognize relationships as they now exist, such relationships having been assumed upon the responsibility of the affiliated and auxiliary organizations in accordance with the stipulations of the National Conference constitution in matters pertaining to membership. The amendment, therefore, will in no way alter any of the present provisions of the constitution nor will it have conflict with the constitutions of the Sectional Conferences, but will establish the general regulations and requirements for affiliated or auxiliary relationships, vesting in the Executive Committee authority to accept or reject applications for such relationships. In the next issue of the JOURNAL will be published an article discussing this important development in the Conference organization and presenting the text of the proposed amendment.

St. Louis Hotels

▲ REPORTS from St. Louis hotels indicate that all previous records have been exceeded by early reservations made for the 1938 Conference. However, ample accommodations are still available at moderate prices for Conference week. Rumors regarding the shortage of rooms in St. Louis for the week of March 27 are unfounded, and although lower priced rooms at Hotel Jefferson have been taken, there are other excellent hotels in the immediate vicinity. The map and list of hotels on page 33 supplies the information that you will need if you desire to secure a room at some hotel other than the Jefferson.

Through the fine cooperation of the St. Louis Convention Bureau and the Hotel Association, attractive group rates have been made for all student organizations participating in the Conference program. In order to secure these prices, it is necessary first to make application to the headquarters office at Chicago, since the special rates are primarily provided for groups taking part in the program. When these groups have been taken care of, remaining available accommodations at the convention rates can be given to student parties planning to attend the convention as auditors.

Assurance is given that everyone who wants to go to St. Louis will be able to secure sleeping room accommodations of the type and price desired—and within satisfactory distance from the center of activities.

Pre-Conference Journal

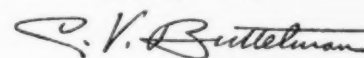
▲ THE NEXT ISSUE will be of especial interest because of its relation to the biennial convention and centennial festival at St. Louis. It will also contain a generous portion of the fine array of articles which the Editorial Board has scheduled for publication during the year. Among the contributions included in the list are:

"What of the Second Hundred Years of School Music in America?" by C. A. Fullerton; "Pageantry in a Ceremonial for Twenty-five Marching Bands" by John A. Crawford and J. Leon Ruddick; "A Notational Curiosity Is Resurrected" by Ralph G. Winslow; "Music Education in a Township School System" by F. Colwell Conklin; "Practical Experience in Music Testing" by William S. Larson; "Musical Intelligence" by Carl E. Seashore; "An Experiment with Monotones" by E. E. Blind; "An Administrative View" by Ella M. Probst; "School Music Attainments at End of Grade VI" by Hannah M. Cundiff and Peter W. Dykema; "The Key-Board Staff" by Ralph M. Holmes; "The Physiological Characteristics of Vibrato" by Kenneth N. Westerman; "Musical Criticism" by Robert Wiedman; "An Experiment in a Small School System" by Warren A. Ketcham; "Music Appreciation in the Modern School" by Arthur Stenius and Homer La Gassey.

Criticism

▲ THE Editorial Board and headquarters staff acknowledge gratefully the increasing number of friendly letters received from readers. Although complimentary comments always cause a glow of satisfaction, constructive criticisms are obviously of greater value to the persons who have been assigned responsibility for guiding your official magazine. Indeed, more than once a JOURNAL feature which brought forth commendations has been the direct result of the good offices of Conference members who have frankly "spoken their minds" about something they did not like or would like to see in the JOURNAL.

Not all of the critics, however, are as devastating as one who wrote in part: "I think the JOURNAL cover is terrible. I don't like the design or the colors. Why have covers anyway unless there is something between them interesting to read?"


Executive Secretary

SAXETTE

The Successful
Pre-Band and
Orchestral Class
Instrument.

SAFE FOR EAR TRAINING

The only end-blow flute-type
instrument

IN TUNE

Foundation to many of the
Nation's best School Bands.

Write for Literature



SAXETTE CO.

Delaware, Ohio

Better
YOUR PERFORMANCE
WITH THE FINEST...
A Pedler
Clarinet or Flute

THE PEDLER CO.
ELKHART, INDIANA

Custombuilt CLARINETS & FLUTES

HIGHEST RATED IN UNITED STATES
**MUSIC PRINTERS
AND
ENGRAVERS**
SINCE 1906
+ WORK DONE BY ALL PROCESSES +
+ ESTIMATES GLADLY FURNISHED +
+ ANY PUBLISHER OUR REFERENCE +
RAYNER
DALHEIM & CO.
2054 W. LAKE ST., CHICAGO.

Notes from the Field

Michigan. The Michigan public school instrumental music festival, sponsored by the Michigan School Band and Orchestra Association in cooperation with the School of Music of the University of Michigan, will be held in Ann Arbor. The solo and ensemble events are scheduled for April 29; the band and orchestra festival for April 30.

The festival committee are: Dale C. Harris, Pontiac; Joseph D. Wyman, Mason; William Champion, Ann Arbor; Robert Magor, Berkley; Cleo G. Fox, Kalamazoo; King Stacy, Lansing; Merwyn Mitchell, Grand Rapids.

The local committee, representing the University of Michigan and the Ann Arbor public schools, are: William D. Revelli, William Champion, Lee Christman.

All correspondence concerning the festival events should be addressed to Dale C. Harris, Board of Education, Pontiac.

New officers of the Association are: President—Dale C. Harris, Pontiac; Vice-President—King Stacy, Lansing; Secretary-Treasurer—W. R. McIntire, Lansing.—W. R. McIntire, Secretary.

New York. The Westchester County band clinic, which was held at White Plains under the sponsorship of the Westchester County Music Educators Association and directed by William D. Revelli, was unusually successful, according to a report received from Arthur F. A. Witte, general chairman of the clinic. Participating in the program were the New Rochelle Elementary School Band, Harry F. Haigh, conductor; Bernard B. Nye, director of music; Mt. Kisco and Katonah Junior-Senior High School Band, Victor V. Salvo, conductor; White Plains Senior High School Band, Joseph Dale Diehl, director of music and conductor; Alta J. Colby, associate conductor. With the cooperation of the directors of other Westchester County school bands, the White Plains organization was augmented to symphonic size by selected players from Elmsford, Katonah, Mamaroneck, Mt. Vernon, New Rochelle, Port Chester, Scarsdale, Tarrytown, and Yonkers. Officers of the Westchester County Music Educators Association: President—George E. Hubbard, Scarsdale; Vice-President—Florence H. Schott, White Plains; Secretary—Carl E. Licht, Mt. Vernon; Treasurer—F. Colwell Conklin, Mamaroneck.

Western New York. The date of the Western New York Music Festival has been changed from April 25-29, as previously announced, to April 4-8. It will be held in Fredonia, under the sponsorship of the State Normal School, Fredonia, with Francis H. Diers as chairman.

Virginia. At the thirty-first annual convention of the Virginia Education Association, held in Richmond, the Music Section had as guest speaker M. Claude Rosenberry, state supervisor of music in Pennsylvania, whose topic was "The Need for Coöperative Effort Among Music Teachers." The program also featured a panel discussion, the theme of which was "School Music Problems in Virginia Schools." Participating in the panel were the following: Gilbert F. Curtis, Woodstock; Robert Griffey, Roanoke; Adah Straus, Hampton; Arthur J. Lancaster, Portsmouth; Paul R. Saunier, Richmond; Alice Humphrey, Holland; Ella M. Hayes, Newport News; Florence Booker, Arlington; R. Ernest King, Norfolk. Music was provided by a wood-wind ensemble, directed by William T. Sinclair, and the John Marshall High School A Cappella Choir, Charles Troxell, conductor. Walter C. Mercer presided.

Rhode Island. The All-Rhode Island High School Orchestra of 150 players will be presented in concert April 9 in Providence, under the sponsorship of the Rhode Island Music Education Association, according to George S. Chase, president of the Association. Assistant Director of Music Edward J. Grant, of Providence, will conduct. Details concerning the choral festival program, of which Gertrude Caulfield is chairman, will be announced later.

Illinois. The state and district contest dates announced by the Illinois School Band Association for 1938 are as follows. March 26—district high school contest; April 2—district grade school contest. April 28-30—state high school contest, to be held in Champaign; May 13-14—state grade school contest in Bloomington. Host cities for the district events will be announced later.

Officers of the Association: President—H. N. Finch, Highland Park; First Vice-President—F. C. Kreider, Collinsville; Second Vice-President—Allen Elmquist, Rockford. Secretary-Treasurer—H. S. Frederick, Paxton. Mr. Elmquist is also chairman of the grade school division.

Texas. The third annual state band clinic and the second annual state orchestra clinic was held February 4-5, in Fort Worth, under the auspices of the Texas School Band and Orchestra Association. Speakers: Harold Bachman, of the University of Chicago; Mark H. Hindsley, of the University of Illinois; Ralph E. Rush, of Cleveland Heights, Ohio, and others. Otto Zoeller, 1139 Rigsby Avenue, San Antonio, was organizing chairman of the clinic orchestra and bands.

New Hampshire. Because of conflicting school activities, the date of the New Hampshire State Festival has been changed to May 13 and 14. It will be held in Nashua.

Georgia. Sponsored by the Department of Music of the Georgia Education Association, the In-and-Out Atlanta High School Orchestra made its first appearance at the Erlanger Theater, in Atlanta, January 29, under the direction of Joseph E. Maddy. The orchestra, which numbered more than a hundred girls and boys, was assisted by a chorus of about one hundred singers from the high schools of the city. The proceeds from the concert will be used to purchase instruments and to provide several summer camp scholarships.

The coming months will be eventful for music education groups in Georgia; for, according to Edna L. Whitmore, president of the Department of Music of the Georgia Education Association, January will mark the organization of the first In-and-Out Atlanta Music Educators Club; February, a meeting at Milledgeville to discuss the affiliation of the Department of Music with the National Conference; March, the district contests, April, the state finals, to be held in Milledgeville, as well as the appearance of the Georgia All-State High School Chorus and Band at the annual meeting of the Department of Music, held in conjunction with the meeting of the Georgia Education Association, in Atlanta, April 14 and 15.

Answers to Music Intelligentsia Test (Page 44)

- (1) Sullivan (1842-1900). (2) Haydn (1732-1809). (3) Rimsky-Korsakow (1844-1908). (4) Rimsky-Korsakow. (5) Gluck (1714-1787). (6) Martha (Flotow). (7) Liszt (1811-1886). (8) Shostakovitch (1906). (9) Griffes (1884-1920). (10) Debussy (1862-1918).

Maine. The Maine Music Supervisors Association has elected the following officers for the current year: President—Leland Whipple, Auburn; Vice-President—Ethel M. Edwards, South Portland. State music events are announced as follows: May 7—Eastern Festival at Dexter, Mary Smart, chairman. May 14—Western Festival at Kittery, David Kushious, chairman.

Wisconsin. The tenth annual Western Wisconsin Music Festival will be held in La Crosse, April 9, under the auspices of the Western Wisconsin Music Festival Association. In charge of the participating groups are: Choral—Velma Ruth Selander, Viroqua; Band—Victor Olsen, Westby; Orchestra—Byron D. Jones, La Crosse. Officers of the Association: President—B. L. Greenfield, Viroqua; Secretary—Thomas Annett, La Crosse.

Joliet, Illinois. Celebrating the twenty-fifth anniversary of A. R. McAllister as conductor of the Joliet Township High School Band, some eight hundred citizens of Joliet assembled at a testimonial dinner January 5. The event was sponsored by the Band Parents Association and the alumni of the band. Friends of Mr. and Mrs. McAllister from all parts of the United States were present or were represented by messages of esteem and congratulation. J. M. Thompson, former supervisor of music in the grade schools, was toastmaster. Among the speakers were Mayor George T. Jones, Senator Richard Barr, A. A. Harding, Frank Simon, Herbert Spencer—a member of the school board which had part in the founding of the band a quarter of a century ago, Superintendent W. W. Haggard, and Dr. George W. Young, President of the High School Board.

Wheeling, West Virginia. The work of the newly organized Tri-State Music Association, Inc., is now well under way, according to a front-page story appearing in the October edition of the Wheeling News-Register, Wheeling, West Virginia. Antonio Modarelli, conductor of the Wheeling Symphony Society, is director of the Association, and serving on the board of trustees are many men and women long identified with the professional, business, and industrial life of the community. The Association has as its purpose the encouragement of music over the entire tri-state area of Ohio, Pennsylvania, and West Virginia.

Financially guaranteed for a period of three years by public-spirited citizens, the organization has launched a year-round musical program for the tri-state district, which, during the winter months, will include specialized group instruction in the public schools and concerts by instrumental ensembles as well as by choral groups; the organization of new orchestras and bands, as well as vocal ensembles, composed of persons not having sufficient experience to become members of the major organizations already functioning; provision for the awarding of scholarships to deserving students, etc. During the summer months, the facilities of Oglebay Park will be used for the continuation of the music activities planned.

The Association enjoys the wholehearted cooperation of Oglebay Institute and the enthusiastic support of all existing musical organizations in the area, including the Wheeling Symphony Society, the Community Music Association, the Ohio Valley Music Educators Association, and many others.

With such an auspicious beginning, the success of the project seems definitely assured.

Mildred McMannus, formerly a member of the faculty of the Kitsilano Junior and Senior High School in Vancouver, British Columbia, is now teaching at the Provincial Normal School, Vancouver.

Still going strong ~

THE UGLY DUCKLING

Cantata for two-part chorus (sopranos and altos) with accompaniment for piano or orchestra, by

GRANVILLE ENGLISH

A bright and humorous setting of the old fable of the ugly duckling who, after all its persecutions, turned out to be a beautiful swan. No solos. An excellent commencement cantata.

Price 50 cents

Send for an approval copy, postpaid

THE H. W. GRAY CO., Inc.

Sole Agents for NOVELLO & CO.

159 East 48 St., New York

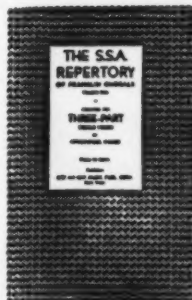
FOUR NEW FRANKLIN CHORAL BOOKS

THE S.A. REPERTORY

of FRANKLIN TWO-PART CHORALS FOR HIGH AND LOW TREBLE VOICES
Arranged by Christopher O'Hare
Price 60 cents

THE S.A.B. REPERTORY

OF FRANKLIN THREE-PART CHORALS FOR MIXED VOICES
Arranged by Christopher O'Hare
Price 60 cents



THE S.S.A. REPERTORY

OF FRANKLIN THREE-PART CHORALS FOR TREBLE VOICES
Arranged by Christopher O'Hare
Price 60 cents

THE T.T.B. REPERTORY

OF FRANKLIN THREE-PART CHORALS FOR MALE VOICES
Arranged by Christopher O'Hare
Price 60 cents

INEXPENSIVE—AUTHENTIC—INTERESTING

Books that help solve your music problem in a moments notice. Each book contains a varied assortment of material, some original and others selected from the Works of Masters, enabling you to meet the emergency of practically any special occasion. Proper voice range throughout. The maximum effect with the minimum of difficulty. Examine these books, send for approval copies or descriptive circular.

Send for our complete catalog of choral music

WOODWIND ENSEMBLES

Outstanding works of the Masters: Beethoven—Mozart—Corelli—Tartini—Schubert—Schumann—Dvorak—Tschaiikowsky—Grieg—Franck—Rimsky Korsakoff—Godard—Thomas—Gluck—Volkman—Boccherini—Elgar—Lemare—Fibich—Our complete catalog of Ensembles for Woodwinds or Brass will be sent upon request. Send for it.

KAY AND KAY MUSIC PUB. CORP., 1658 Broadway, New York, N. Y.

MEMBER'S ORDER FORM

M.E.N.C. YEARBOOK for 1937

Ship to _____ NAME _____

STREET _____

CITY _____ STATE _____

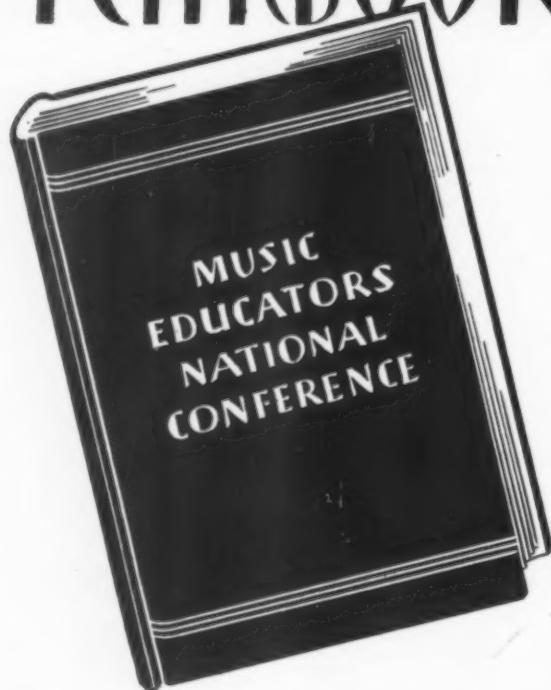
I enclose \$1.75—the member's price, and understand the book will be sent postpaid.

☐ I am a member of the M. E. N. C.

☐ I wish to become a member, and include \$3.00 for 1938 dues and Journal subscription.

Mail to Music Educators National Conference, 44 East Jackson Blvd., Chicago, Ill.

The YEARBOOK



1937 VOLUME

The major portion of the new Yearbook is devoted to papers and addresses from the 1937 biennial meetings of the Music Educators Sectional Conferences and from other sources. Contributors include leading music educators and nationally-known administrators of schools, colleges, universities and state departments of education. The volume also contains reports, resolutions, and other official material of the National and Sectional Conferences, the National School Orchestra, Band, and Vocal Associations, and the Music Education Exhibitors Association; directory of officers and committees of the United Conferences and associated organizations; roster of active, contributing and life members of the M.E.N.C.

Price \$2.50

Note: Conference members may purchase at special member's price (\$1.75). (See coupon on page 77.)

Published by the
Music Educators National Conference
64 East Jackson Boulevard, Chicago, Ill.

Three Popular Bulletins of the Music Education Research Council

Bulletin No. 17

Music Rooms and Equipment

Price 15c; 10c per copy in quantities of ten or more.

Bulletin No. 18

Music Supervision in the Public Schools

Price 15c; 10c per copy in quantities of ten or more.

Bulletin No. 19

A Course of Study in Music for Rural Schools

Price 15c; 10c per copy in quantities of ten or more.

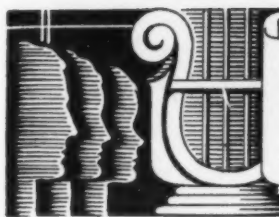
Published by the
MUSIC EDUCATORS NATIONAL CONFERENCE
Headquarters and Publication Office
64 East Jackson Blvd. Chicago, Illinois

STANDARDS OF ADJUDICATION

Report of the Committee on Adjudication of the American Bandmasters Association, and other material pertaining to the management of and participation in interscholastic music competitions. A handbook of value to every director, and a manual for sponsors of contests.

50c postpaid

Published by
NATIONAL SCHOOL BAND ASSOCIATION
64 E. Jackson Blvd., Chicago, Illinois



EXHIBITORS' COLUMNS

Officers
Joseph A. Fischer, Pres.
Arthur A. Hauser, Vice-Pres.
Ennis D. Davis, Secy-Treas.
Members of Executive Board
Earl Hadley
Nelson M. Jansky
Robert Schmitt
Karl B. Shinkman

Music Exhibitors ARE Real Folks

BELIEVE IT OR NOT, music exhibitors are real folks! We would not make an issue of this statement if it were not for the fact that possibly you may have obtained a different idea from current movies, novels, articles in the newspapers, or from some other sources that present a much glossier picture of the music business than can be reflected by actual conditions.

Some recent motion pictures pretend to show the inside workings of a music publishing firm—glistening expanses of marble flooring; modernistic furniture; glass walls, expensive hangings, luxurious appointments, the latest in statuary; row upon row of private studios, each with its grand piano and group of intensely interested musicians trying over the latest magnum opus of some struggling young composer—a busy and prosperous scene.

Ushered in and out with considerable pomp and ceremony come the celebrities of the music world—Lily Pons, Grace Moore, Nelson Eddy, Nino Martini, etc., etc. As the doors open and close, the strains of some delicious new song are heard.

Most impressive of all is the sanctum sanctorum of the manager of the firm. He is a captain of industry, indeed—giving orders, judging manuscripts quick as a wink, making decisions which spell riches or ruin for the struggling young composer.

The manager at last is persuaded to hear the young man's work. He accepts it. It is a hit. The composer becomes wealthy; he marries the girl and they live happily ever after.

Alas! The true conditions among us music tradesmen are more prosaic.

In some ways we do not mind the suggestion of dazzling affluence; all of us wistfully imagine that sometime we will be able to present a similarly elegant front.

However, this idea that we are all extremely well off gives the impression that only our hard hearts and stern business practices prevent us from filling the world with music and making all composers and musicians healthy, wealthy, and wise.

We do our best, but we do not possess such personal magnificence, wealth, and power. We are not complaining. We manage to get along. Whether we publish music, make instruments, sell over a counter, or offer some form of music service, we all have our minor triumphs.

In fact, we live and work like most other people.

In a moment of desperation, one of our most brilliant members was heard to remark:

"You don't have to be crazy to be in the music business, but it helps."

Of course, this is an exceptional mood, but it proves the rule. Despite reports to the contrary, we are all quite normal.

As for our business quarters, two or three of us have space in a part of the city which the more impatient members of the population have passed by. It may be that old John Wanamaker is the only neighbor who stays with us. He does pretty well and so do we.

One of us has a convenient location near Broadway, but the building is no Empire State. And just around the corner from Grand Central Station you will find one of our most distinguished firms.

A few of us, indeed, have rather smart offices in Radio City.

In Boston, you will find us in a building that was once used by one of the nation's leading bicycle factories of the gay-nineties period; or you will see us busy at work in a store with a quaint

New England entrance and show window, reminding of the days of Emerson and Holmes; or we will be walking out to lunch through doors which are near the theater district, and which bring us into contact with many musicians and teachers.

Along the Ohio River, we have made some rather ingenious arrangements for protecting our stock from the flood, which probably will not come again anyway.

In Chicago, most of our offices stretch along Wabash Avenue and adjacent streets, with the elevated rumbling by. In Philadelphia, our business quarters are comfortable and well stocked, and though we boast no Hollywood interiors, we make a lot of friends over the counter and via the post office, which is nearby.

In St. Louis, Kansas City, Los Angeles, San Francisco, Portland, Spokane, Seattle, Salt Lake City, Denver, Minneapolis and St. Paul, Pittsburgh, Dayton, Cincinnati, Grand Rapids, Elkhart, De Kalb, Oskaloosa, New Orleans, Detroit, and the cities along the Lake Erie shore—in fact in towns

large and small wherever we try to do a little music business—you will find that we are ordinary folks with ordinary virtues and failings.

A few of us play the cello tolerably well. Some of us would surprise you with what we can do with the flute or violin. In another field, one of us plays a sparkling game of pool and will meet all comers. One is very patient in building ship models. One has had much success organizing small instrumental ensembles, and community orchestra and singing groups, which helps the cause along. And we can organize a band of our own, on occasion!

We know that it would be impossible for you to journey about the country visiting all of us in our various home towns and places of business. That is why most of us are packing our baggage and getting ready to show our wares at the St. Louis meeting of the Music Educators National Conference, March 27-April 1. Come to the fair and meet us there!



Attention, Music Exhibitors!

**Music Dealers, Publishers,
Manufacturers, Costume Makers,
Music Tradesmen—All:**

Folks, the St. Louis meeting of the Music Educators National Conference, **March 27-April 1**, is your opportunity to meet and shake hands with your largest group of friends—the teachers and directors of music in the schools.

The Music Education Exhibitors Association (M.E.E.A. for short) is the organization which cooperates with the Conference in arranging and leasing exhibit space. Splendid facilities are available at the headquarters hotel for displaying all kinds of music materials and services. If you have not joined the M.E.E.A., join and inquire about exhibit space. Write our headquarters, Suite 840, 64 East Jackson Boulevard, Chicago, Illinois.